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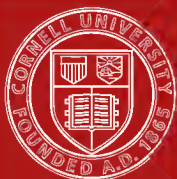
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RACQUETS,
TENNIS, AND SQUASH



FIG. 51.—A FOUR-HANDED GAME.

(See page 259.)

RACQUETS, TENNIS, AND SQUASH

BY

EUSTACE MILES, M.A.,

FORMERLY SCHOLAR OF KING'S COLLEGE, CAMBRIDGE

AUTHOR OF 'MUSCLE, BRAIN AND DIET,' ETC.

AMATEUR RACQUET CHAMPION OF THE WORLD AT SINGLES AND OF ENGLAND AT
DOUBLES, AMATEUR TENNIS CHAMPION OF THE WORLD, HOLDER OF THE GOLD
PRIZE, AMATEUR SQUASH-TENNIS CHAMPION OF AMERICA (1900).

ILLUSTRATED WITH 54 PHOTOGRAPHS AND 16 DIAGRAMS

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1903

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Published January, 1903

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THIS BOOK IS DEDICATED

TO

The Right Honourable Sir Edward Grey, Bart., M. P.

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PREFACE

CONSCIENTIOUS teachers of elementary things are a mystery or even an abomination to the genius, who does not realise that his own exquisite skill must possess not only the outward and visible signs, that inimitable blending of dignity, power, and gracefulness, but also certain imitable foundations, even if these latter parts of his play be (as foundations love to be) least apparently important. To the genius it seems mere waste of time to analyse a complex whole—to him the stroke is a single "organism"—into many simple parts, and to explain the why and the whereby; the function of each part, and the way of manufacturing each part by accurate and attentive effort. To the genius it seems sufficient that the clock is a clock and can be wound up with one small key. Why take the works to pieces? Why spoil a beautifully harmonious unity by describing its mechanism—its spring and wheel, its pendulum and escapement?

Why? Because we want to find out and to be able to alter the parts which compel the clock to keep poor time and to work altogether badly. Otherwise we might for ever gaze at the skilful and unskilful players side by side, and continue in vain to urge the latter to rise to the standard of the former.

Such an analysis of parts I have just been obliged to

make, in January 1902, at the age of thirty-three—an age assumed to be near the end of a Racquet career—in order to re-model the mechanism of my own stroke at that game! That is a strange confession. But what else was I to do? Was I to go on with an unsatisfactory stroke because it seemed expensive to pull down the old stroke and lay, brick by brick, foundations for a better building? Is it imagined that such carefulness is morbid? Or will the result be a jerky, mechanical, artificial stroke? Yes, at first. But not after months of practice. By that time the new stroke will have become part of me, ingrained in the very fibres of my muscles, registered in the very cells of my cerebro-spinal system. Its mechanism will be the task no longer of my conscious mind but of that infinitely useful under-self, the sub-conscious mind, which walks for us, runs for us, talks for us, writes for us, lives most of our life for us, and eventually, so we might guess, dies for us.

How shall I be criticised for this? Shall I be blamed for turning a "sport" into a serious occupation? That depends upon what a "sport" is. A "sport" is to me *one* of those parts of character-making that bring best enjoyment—that is by itself not a nothing—, most health, best intellectual calmness together with promptitude and adaptability, most fineness of three senses (sight, hearing, and touch), and best social and international intercourse. In view of its effects, a "sport" is to me as well worth careful planning and construction as—what shall we say?—a house, a book, a dinner, anything over which we grudge no painstaking trouble. A "sport" is not, any more than these things are, an end in itself. It is a means to an end. What is the end of it and of these things? Character-making, happiness, health, repose, sense-development, friendly relations and reactions.

Hence my careful analysis and practice justifies itself. And, besides, I want to reach my own due standard, I want to improve, I want to win. I shall not enjoy the game any the less, nor think of the mechanism any the more, because I shall have once laboured with effort.

To as many others as agree with me on the merits (or on some of the merits) of these two games, similar efforts—sensible training, practice of exercises with or without the Ball-Game Apparatus, study and imitation of positions in photographs (taken from behind for this very purpose)—these and other helps will appear abundantly worth while. It is only to the few who regard games as mere muscle-developers or as mere frivolities that no such care can appeal. Let these critics either be total abstainers from the games, or else continue to play them carelessly. For every one Racquets and Tennis should serve as gardens to be cultivated in proportion to the amount and value of the fruits and flowers expected from them. “Use determines all things.” Why should I be ashamed if to me the use of Racquets and Tennis is manifoldly great?

The headings of the main Parts in this volume will give the reader some idea as to the method of treatment. After the general hints on training for Racquets and Tennis and Squash, there follows a section devoted to the elements and features which these three games have in common, and to the ways in which the foundation-positions and foundation-movements of all three may be most easily built up by average players or by players who are below the average. Part III deals with Racquets; Part IV with Tennis. Part V deals with the history and the chief exponents of the two games. Last of all, in Part VI, there are

offered various suggestions as to how the games might be altered with a view to increased cheapness and popularity—which they too sadly need—; together with a few hints to Markers and teachers.

Racquets and Tennis are treated here in their alphabetical order, in the order in which they should be learnt—and given up. The simpler game should come before the more complex, the more active brisk game before the game that is in some respects gentler and in others perhaps a greater strain.

The book has several further new features. In the first place, it treats modern Racquets and Tennis and Squash together up to a certain point, after which they must be considered separately. Common to both these games are such features as the following :—the position of the body and feet before and during and after strokes; the swing of ordinary strokes; the advisability of hitting usually only a little above the line—this feature is shared by Lawn Tennis—; the necessity of Squash as a preparation; the advantage of other preparation and practice outside the Court, so that the player may not fail to do himself justice in the Court, and may not give up his game in self-disgust, or go out of training; the necessity for cheapening the games; the need of opportunities for evening play by artificial light; the want of a better and more frequent use of the many possible Handicaps (as by left-handed play, by smaller implements, by the docking-off of Volleys, etc.); and the demand for more serviceable methods in learning and in teaching.

Even when the two greater games are treated separately, they are treated as being far less different in nature than most authorities maintain. For example, Racquets is characterised by the hard and straight drive; but Tennis also has its hard and straight drive, both when

one is playing for an Opening, and when one is playing, as Pettitt teaches his pupils to play in Boston, for the length of the Court and the "Nick." Tennis, on the other hand, is characterised by the heavy Cut; but Racquets also has its heavy Cut in the Service. I have seen a whole game of Racquets in which there was practically nothing else but Cut. The Server served so well—with so grievous a Cut—that his opponent never returned the ball at all!

The main value of the book will be its attempt to enable ordinary persons to teach themselves cheaply at odd moments, so that they may get over the *apprenticeship* and may learn to play easily and without the worst faults, by a course of brief exercises which seem to me far better for the general health of the muscles and nerves and brain than are all the ordinary strain-movements with apparatus—those movements which seem especially devised to hinder speed, prompt agility, and versatility.

Surely some such exercises as those which appear in this book should be taught throughout England and America. Surely every boy should be able to use his body-swing and his body-weight; to move briskly, and at will, this part or these parts of the right side, and that part or those parts of the left side, without upsetting his balance; and to start alertly in this direction or in that. Surely, also, this bodily training has something intellectual and moral corresponding to it and aided by it. We, more especially in England, do need rapidity and quick adaptation; and we need the physical as well as the mental education which shall tend to this result.

Many may be surprised that so much care is devoted to the veriest rudiments of play. The conviction that this care must be essential is based on the idea that

games which can be played in the heart of some of our chief cities in England and America are worth mastering, and so claim as their due a proper apprenticeship in the ABC of skill, especially if that ABC is, in itself, an apprenticeship for other games also, and, in no small degree, for health, social life, character-building, and self-expression ; and if at least one of the games can be continued into the late years which are just the time when most of us will have money wherewith to play it, and leisure and a gap in life to be filled in by a hobby.

With this object in view—namely, to set forth the *preparation* for good play—I have mapped out clearly from the beginning the lines along which I improved my own play. There was a time at which one of the leading amateur Racquet experts said my style was so hopeless that I should never improve at all. Nearly all the writers on Games and Athletics are born experts ; they have indeed improved their play, but they have not constructed their foundations consciously and with effort. Thus I believe that Peter Latham and Mr. Percy Ashworth at Racquets and Tennis, Brown and the Foster family at Racquets, Mr. Heathcote and Mr. Lyttelton at Tennis, have always played in excellent style. I had to build up my own play brick by brick ; to learn most of it long after I was twenty-five, when I had bad habits of style already implanted in me. Of course my way of learning is only one out of many possible ways, and it demands a certain amount of time and concentration ; but this time does not now seem to me to have been wasted. In spite of a busy life, I cannot regret having given so much care to the practice of any single exercise. And this way is just worth a trial by others who want to begin or to progress. All criticisms of the method will be welcome. It does not

represent merely my own ideas ; for it contains parts of the theory or practice of various authorities. Among many professionals, I may mention Crosby, Fairs, Fennell, Harradine, Ted Johnson, Kirton, George Lambert, Latham, Bob Moore, Pettitt, Saunders, Smale, Standing, and Alfred Tompkins ; and, among amateurs, Messrs. W. A. Briscoe, E. F. Benson, Sir Edward Grey, the Hon. Alfred Lyttelton, Messrs. H. S. Mahony, Julian Marshall, and G. E. A. Ross. All have contributed more or less to the advice which I offer here, though some of the contributions have been made by actions and concrete examples rather than by words and abstract principles.

If a new work on Racquets and Tennis ought to apologise for its existence, let it set forth as its first plea that it offers hope of great improvement to any one who cares to spend a few minutes, at intervals during the day, in careful and patient practice of a few simple and healthy exercises which seem to form the very foundation-stones of style and of success. Since practically every player of these two games has decided that they are worth playing, and that therefore they are worth playing well or better, and that therefore (in the case of average human beings) they demand an intelligent system of preparation no less imperatively than do piano-playing or singing, it follows that the exercises, in so far as they are what they claim to be, justify the existence of the book. I have devoted considerable space to the foundation-positions and foundation-movements, from the conviction that, until these are assured, the recommendation of graceful pose and elaborate finish will be out of place. A great part of the book cannot appeal to the expert player who plays correctly and in good style by an unconscious and natural instinct. Instead of saying

simply and solely how a player who already has a good style can improve it, I have preferred to analyse "style," and to show how a bad player may build up a better style. I possess this almost unique advantage, for teaching purposes, that I laboured out my own style, part by part, with conscious effort; and that I do not forget any part of the process.

The reader will perhaps feel more confidence in the advice offered in this book if he remembers that it is chiefly by following it myself that I have improved my own game very considerably within the last few years. A little piece of personal experience may encourage those who despair of progress.

When I began to play Racquets, I used to play up as hard as I could, but still my stroke was atrocious. Every one said, "He'll never be a Racquet-player." And, for all the good I was likely to get from actual games, I never should have been one. I used to hold my racket in the wrong way, and to stand in the wrong way, and to hit in the wrong way: great keenness, much play, and constant reminders that my style *was* atrocious, did little to help me.

Then I had one or two short lessons from a great teacher—Smale, the veteran open-Court champion, who (alas!) has just retired from his post as the Racquet-coach at Wellington College. What he advised was a complete change. (Smale's later advice has enabled me to free my limbs very considerably.) All my muscles had been accustomed to work together in a certain way, and I had to undo the effects of years of bad practice. At first, then, my game went back.

Soon, however, with the help of a friend, I devised some exercises which could be practised in an ordinary room. The exercises, which I have tried to amend from

time to time, I now offer in this book. The diagrams are simple ; the photographs, to help imitation, are taken from behind and not from in front. I wish here to thank most heartily Mr. Crowder, Mr. F. H. Hewitt, and others, for permission to produce their very excellent work.

That mine are the best possible exercises I cannot for one moment claim. I only claim that they are those which I myself should use if I were to start my play afresh. Their precise merits—and be it remembered that they merely claim to be deserving of a fair trial by all except genius-players—must be judged by each individual reader for himself. But at least they have altered my own style not to positive gracefulness, but from and out of positive disgracefulness—so that its former depth of ugliness and clumsiness cannot be believed or pictured by people who see me play now. And they have also helped to raise my standard of play more than either my teachers or myself (except in lovely dreams—who does not know them?) had thought to be possible. Most of those who have tried the exercises have enjoyed a like progress.

Besides the first plea, that the exercises may be useful to many beginners and others, without much expenditure of money or time or energy, there is a second plea, namely, that they are to a great extent shared by Racquets, Tennis, and Squash—a game of growing popularity among Anglo-Saxons on both sides of the water—, and also, to a smaller extent, by Lawn Tennis and Fives and other forms of Athletics. It is an obvious truth needing no reasoned proof that a basis will be the more valuable in proportion to the number of good things of which it is the basis or may be used as the basis. If some of the exercises will be a help, let

us say, for Fives, Boxing, Cricket, Golf, and Ping-Pong, as well as for Racquets and Tennis and Squash, to say nothing of physical health and so of general health, then they are, by themselves, a sufficient excuse for this publication. Indeed, it were almost a sufficient excuse in itself that they are common to Racquets and Tennis alone.

The third plea is implied in the last clause. I have treated Racquets and Tennis as a single game up to a certain point. It used to be maintained that the two games were utterly different; that to import Racquet methods into Tennis was sheer desecration. George Lambert and Peter Latham have done much to disprove this view, which includes the time-worn fallacy that, in the typical Tennis-stroke off the floor, the head of the racket should be *above* the level of the wrist. The ordinary Forehand and Backhand stroke of Latham and "Punch" Fairs and most players violates this theory. And I prefer to advise the *ordinary* player to imitate these experts rather than to essay the exceedingly difficult (though exceedingly graceful) stroke of Charles Saunders and Mr. Alfred Lyttelton.

Last of all, the issue of a new book is timely at this special crisis. The modern games of Tennis and Racquets—partly because of the true Courts, tight rackets, and true balls—differ from the ancient games; and the future must rest with the modern games, if only because there are competitions to be won! Besides this, the games are enjoying a great "boom" in America, where magnificent new Courts are being built and will be built in ever-increasing numbers—for the games suit the rich American city-dwellers—and where the standard of play is rising, and the keenness of play is increasing, and Squash, the ill-named game, is by its growing

popularity paving a way which must inevitably lead upwards to its two superiors. In England, also, Tennis—but alas! not Racquets—has recently shown a decided revival. The two games need a book to explain the way in which they may be learnt and played to-day, and to justify that way as the best, not in all respects (there is much to be urged fairly against it), but in most respects, at any rate for the busy workers in crowded towns.

For the modern games, Squash is an almost indispensable preparation. By giving, at a small cost of time or money, abundance of hard and brisk and simple yet exciting exercise for all times of life, of the year, and even of the day—if we have good artificial light—; by habituating the player to correct positions and movements of the body and its various parts; by accustoming him to start and move quickly, to recover balance quickly, to use the Side-walls and Back-walls, sometimes to volley and half-volley, and sometimes to cut the ball, and always to judge the ball, it forces itself with irresistible arguments upon him whose ambition is to excel.

Nor can such a player afford to neglect the clearest yet most neglected principles of health and training. Large muscles are here of little value. To have a clear eye, quick to observe and then send reports to the brain, to have a keen brain, apt to receive reports and then send messages to this or the other limb or controlling nerve-centre, to have prompt and rapid yet powerful and enduring muscles, capable of being directed independently or in various groups, to be patient and hopeful even after the frown of fate seems to have settled into a fixed wrinkle—all this and much more besides is not merely a matter of practice. It postu-

lates either a splendid constitution that may for years defy ill-treatment, or else a careful attention to general laws and individual bye-laws with regard to morals and minds, nerves and muscles, organs and limbs; with regard to food and air, water and heat, sleep and rest, associates and associations. Such matters belong especially to Racquets and Tennis, since so many of the players of these games are among the hardest brain-workers in England and America. The mental as well as the physical helps to health cannot be passed over as unimportant. Speaking from my own experience, I find them near the very roots of successful and pleasant work and play.

It may be objected that few people will attend even to general instructions about health and training, or about preparation. If this is so, the instructor is largely to blame. Somehow he has said wrong things, or has expressed right things badly. I must run the risk of having comparatively few readers who will put my practice and theory to the test of their own personal experience, and who will be content to wait for a few days or weeks until the fruits begin to appear. If *some* players find the hints useful, if *some*, who have been given up (or who have given themselves up) as "hopeless duffers," can improve their play by following out these principles (adapted to their own special conditions), I shall not have made a mistake in offering them. To be perfectly frank, I am convinced that nine out of every ten so-called "duffers" need just such a help as this—a means by which they can teach themselves the elements of common strokes with the smallest expenditure of money, time, trouble, and disappointment. Knowing how much I improved my own game by this conscious effort, I cannot regard any "duffer" as past hope

or beyond the benefits of carefulness and attention concentrated on the Alphabet of success.

EUSTACE MILES.

King's College, Cambridge.

I MUST thank the publishers (Messrs. Macmillan and Bowes, of Cambridge) for their kind permission to reproduce the following, from 'Lapsus Calami,' by Jim Stephen (J. K. S.). It appeared first in the 'Cambridge Review,' in 1891.

To see good Tennis! What diviner joy
Can fill our leisure, or our minds employ?
Not Sylvia's self is more supremely fair
Than balls that hurtle through the conscious air.
Not Stella's form instinct with truer grace
Than Lambert's racket poised to win the *Chase*.
Not Chloe's harp more native to the ear
Than the tense strings which smite the flying sphere.
When Lambert boasts the superhuman *Force*,
Or splits the echoing *Grille* without remorse:
When Harradine, as graceful as of yore,
Wins "*Better-than-a-yard*," upon the floor;
When Alfred's ringing cheer proclaims success,
Or Saunders *volleys* in resistlessness;
When Heathcote's *Service* makes the Dedans ring
With just applause, and own its honoured king;
When Pettitt's prowess all our zeal awoke
Till high Olympus shuddered at the stroke;
Or when, receiving "*Thirty and the floor*,"
The novice serves a dozen *Faults* or more;
Or some plump don, perspiring and profane,
Assails the roof, and breaks the exalted pane;
When "*Vantage, five games all, the Door*" is called,
And Europe pauses, breathless and appalled,
Till lo! the ball by cunning hand caressed
Finds in the *Winning Gallery* a nest;
These are the moments, this the bliss supreme,
Which make the artist's joy, the poet's dream.
Let Cricketers await the tardy sun,
Break one another's shins and call it fun;
Let Scotia's Golfers through the affrighted land
With crooked knee and glaring eyeball stand;
Let Football rowdies show their straining thews,
And tell their triumphs to the mud-stained Muse;
Let india-rubber pellets dance on grass,
Where female arts the ruder sex surpass;
Let other people play at other things;
The King of Games is still the Game of Kings.

PART I
HINTS ON TRAINING

INTRODUCTORY NOTE ON TRAINING

IN order to enjoy a game of Racquets or Tennis, we need not only the ideal conditions (to be mentioned in Chapter VI): we need not only a good Court, good light, good balls, good rackets, and a good Marker; not only an opponent who is energetic, and on equal terms with us either naturally or by means of a Handicap; not only some good luck; but also good temper and good physical condition, so that we may be able to do ourselves justice. For to play below one's standard is a cause of discomfort rather than of pleasure.

But how can we arrive at this good condition amidst all the disadvantages of business and social life? The ideal is to be perfectly healthy even in these circumstances. The ideal is, also, not so much to give up forcibly and to abstain by effort, as to get rid of the want or even the craving for those things which we know to be bad for training.

In training, as elsewhere, prevention is better than cure, and permanent cure is better than temporary cure. But temporary cure is more popular than prevention. Here it is my aim to suggest a few helps which may be used either for prevention or for cure. The helps shall all be simple: details about electricity and other matters cannot be treated here. They are dealt with elsewhere. We must confine ourselves in this short space rather to

those most feasible avenues to health and training which all or nearly all men can easily use in a somewhat busy and physically inactive life.

Is training worth while? I remember meeting an American millionaire who had time to be ill—one would be afraid to say how many weeks in every year and hours in nearly every other week—, but who said that he was too busy to take exercise. This is an exaggerated case; but myriads have been too busy to spend a quarter of an hour a day, which would amount to less than four days in a year, in saving time which might amount to many weeks every year.

If in life we aim to do either everything or almost everything through our bodies; if through them we move and act, speak, write, think, remember, feel, see, hear: then, for all purposes of life, proper training *is* worth while, so long as it be regarded as a means towards an end.

Here, of course, we must chiefly consider the value of training for Racquets and Tennis.

The value of training for Racquets and Tennis will depend largely on the answer to the question: Is it worth while to play Racquets and Tennis well, or, rather, to improve at Racquets and Tennis? We shall deal with the value of these games, in special Chapters. For the present let us be content to say: Yes, it is abundantly worth while, from all points of view—physical, æsthetic, intellectual, moral, social, economical, prospective.

But how shall we train? There are certain general rules which will be worked out more fully in a special volume which Mr. E. F. Benson and I are preparing for the Imperial Athletic Library. And among these rules the following is pre-eminent, that the things which are done most frequently should be practised most carefully.

We should practise most carefully a correct, full, slow breathing through the nose, and a thorough mastication of the food.

Practice of exercises should not be continued for long periods of time together ; it is better to use the odd moments which otherwise one would waste. Easy conditions should be chosen, and a large, free, well-ventilated room is of importance.

The increase should be gradual—the increase in the number of exercises, the pace, the endurance, the promptitude and the rapid control, and the power of adaptation.

But correctness must come first and foremost ; and therefore there must be at the start, for most of us, slowness and carefulness and concentration of mind. A complex exercise must be split up into many parts, and each part must be made half-automatic by itself before the different parts be combined.

Last of all, a certain amount of strength may be added by strain and resistance ; but it is a grand mistake to set strength and strain first and foremost. This is against the order of natural development. That word "development" is responsible for many mistakes. All sorts of so-called trainers offer to "develop" muscles ; but it matters little whether the muscles be very large or not. The question is not, How large are our muscles ? What weight can we lift with our muscles ? but, What can our muscles do for us ? If they can only look large and lift a great load, they are of very little service in ordinary life, and probably do considerable harm to the nervous system.

What I say will have been founded chiefly on personal experience : for I believe that this must form the basis of any sound system of health. I do not mean

that what suits one person will necessarily suit every other person—far from it: but at any rate it may be worth an individual trial. I have found that what I recommend here as worth an individual trial has made a great difference to my own enjoyment of Racquets and Tennis, and to my standard of play, and to my powers of endurance, and also to my capabilities of brain-work after exercise: and it seems reasonable to conclude that *some* others may derive *some* benefit from similar practices.

At any rate I have been very much struck with the readiness of most people to test these methods, and also with the success which has resulted where they have been tested: I have been scarcely less struck with the utter ignorance that prevails almost throughout England and America as to anything like a "Science" of Health and Training. Such a "Science" can never be final for all individuals alike. But a careful study of various one-sided systems has enabled me to see already much general truth that they hold in common, a little special truth that each holds as its own, and in the future a vast mass of both general and special truth, when the subject shall have ceased to be left to uneducated empirics and cranks and shall be regarded as worthy of the whole-souled investigation of technically trained and certificated specialists.

CHAPTER I

AIR AND BREATHING

NOT only is a good "wind" essential to success and pleasure at these two active games, but breathing is also the commonest act in our everyday lives. I never had a lesson in breathing before I was already over thirty years of age. Till then I used to breathe chiefly through the mouth, and used to employ chiefly the lower part of my apparatus, namely the abdominal. Now I breathe through the nose, and use not only the abdominal, but also the middle and upper chest-breathing.

There are many ways of breathing, but I think I may safely assume here that the lowest has already been developed: this is a common Anglo-Saxon symptom. We may therefore proceed to the development of the middle and upper parts. Here is one of many exercises. It should be added to others.

Keep the spine straight; that is to say, let it incline slightly forwards, but not to either side. Raise the chest and shoulders, either before or during a deep upward and expanding breath through the nose. During this breath the head may be slightly lifted; or, rather, it should naturally throw itself back, as when one first scents the fresh sea-breeze on a sunny day. Now hold in this breath for a little; then gently let it out, or allow

it to ooze out, to squeeze itself out, as an india-rubber bladder empties itself of air. While you are sending the breath out slowly, you can let the shoulders go down; though a valuable exercise (with a different effect) is to keep the shoulders still up. But anyhow you may relax the arms (which should hang by your side), feel them as heavy leaden things, right down to the finger-tips. The head will naturally sink forwards and downwards.

The value of correct breathing is inestimable, so long as the air be pure. For the oxygen tends towards cleanliness and vigour of blood; deep breathing tends towards endurance and, together with muscular relaxing, towards calmness and self-control—qualities indispensable to the playing of Racquets and Tennis, in which it may be fatal to lose one's head.

Other physical exercises which might accompany the breathing inwards and outwards will be found in 'The Training of the Body.' But they are not so important as the above simple rule of lifting the shoulders before or during the inward breath, and relaxing the limbs during the outward breath, for the sake of economy. For the purposes of self-restraint, it is necessary to breathe in slowly; then to hold in the breath; then to breathe out slowly; and then, as it were, to hold out the breath. The Hindus practise various breathing-exercises sedulously from their very earliest years. They are the most reposeful of people—probably far too reposeful.

The three different parts of the apparatus should be developed separately, at intervals during the day. The abdominal breathing is quite easy; the middle breathing is fairly easy; the upper is, for many of us, the hardest. But we can breathe more thoroughly with each part independently, if we put our hands upon that part and feel it moving upwards and outwards.

Too many deep breaths should not at first be taken in succession, lest giddiness ensue. The best times for practice are the early morning and the late night, in a bedroom, where the windows are to be open both top and bottom. But breathing-exercises are quite feasible at any odd moment during the daytime, especially when one is waiting and apt to be impatient. The deep full breath should become habitual and automatic, and an integral part of one's very character. As it becomes so, one ceases to be flustered and worried, as players so often are before important Matches. If we watch them carefully, we see that they are breathing quickly with a shallow surface-breath. If they could only breathe deeply and slowly, they would soon become quite calm. Many Matches are lost through sheer nervousness.

It is a good plan to take a few extra-deep breaths when one first goes out into the air at the beginning of a walk. Every morning without fail there should be deep breathing, and also every night, and also just before and just after meals.

The whole body should be made to breathe while it has its air-and-light-bath. During this bath one could take exercise or one could do work. Benjamin Franklin used to do work : most people, however, prefer to take exercise. But the morning and the evening air-baths, and an occasional midday air-bath in a light-coloured and well-ventilated room, are of the greatest importance.

The above notes on breathing will give an idea of some of the present habits of the writer ; he is, however, quite prepared to alter these habits and to substitute better methods. He recommends them as the best he knows *at present*.

CHAPTER II

FOOD AND FEEDING

IF the air is bad, it may be well to take in as little as possible ; and the same will apply to food. But the problem arises : What food is bad ? It is almost entirely a matter for individuals, though some general rules have been laid down elsewhere. And the problem of what is good is also a matter for individuals, though here also general rules have been laid down ; and nearly twenty dietaries have been suggested for the choice of experimenters, so that, if one fails, another may perhaps succeed. As yet there is no such thing as an ideal dietary for every one. Those who say that there is, have failed to understand the constitution of human bodies.

But, though there be no universal law as to the one best food for all alike, yet there seems to be one general, if not universal law, as to the way in which we should eat our food. We cannot say exactly *what* we are to eat, but we can say exactly *how* we are to eat—and that is, slowly. One authority allows his food to swallow itself ; he simply chews it so long as he can taste it, and the food disappears by degrees. Whatever is left, he puts out. Gladstone used to chew his mouthfuls about thirty times. If one counts the bites for an

ordinary mouthful, the number does not prove so large as it sounds ; and of course different numbers of jaw-movements will suit different foods and different individuals. Starchy foods need most saliva, and therefore most mastication.

What shall we eat? Here we can only suggest a sample or two for a single meal as being worth a trial. For a single meal, especially lunch, one does not mind a trial experiment: the result of failure is not so disastrous.

1. Plasmon, in the form of whipped cream or biscuit or blanc-mange, can be eaten with fruit. If two ounces of Plasmon be taken, then theoretically one has a complete meal ; and cyclists are able to do a great deal of work on such a meal.

2. As an alternative, one might try Hovis or Bermaline or Graham bread, toasted if possible, together with cheese and salad, with which there should be oil and lemon (rather than vinegar). This, again, is theoretically a complete meal.

3. Another meal would be nuts, either carefully chewed, or else first passed through a nut-mill, or in the form of some nut-product, together with vegetables either steamed or cooked in a Duplex Boilerette for the sake of the juices, which are usually thrown away by English cooks, but are invaluable for the human body. The alkaline juices do much to counteract the acidities of modern life.

These are three simple meals ; but besides these there is an enormous variety. These three are my own favourites. Less strict than these (according to Dr. Haig) would be :—

4. Raw eggs and milk mixed together. Cyclists find this most useful.

5. A dish of a very pleasant flavour is the following, for which I am indebted to a lady-writer in 'Health and Strength.'

Lentils, to be soaked, in a saucepan, for about six hours; then boiled in very little water (which afterwards does for stock) till they are quite tender. This will mean about twenty minutes. Now take another saucepan, and in it put a piece of butter the size of a walnut, and three slices of eschalots. Sauté these, with the lid of the saucepan on, for another twenty minutes, or till they smell cooked. Then put in the lentils, which shall have been drained in a cullender; stir in one dessertspoonful of Plasmon; stir again till the contents bubble. Add salt, and a very little pepper, if you take condiments, and a teaspoonful of lemon-juice, and serve.

Our aim should be to eat *enough but not too much* of the right kinds of foods.

Viewed in the light of this ideal, our methods of feeding in England are extraordinarily unscientific: while "Science" has calculated by elaborate experiments that an average person, eating at an average pace, needs about 4 ounces or $4\frac{1}{2}$ ounces of "Proteid" a day, the family or Club meal-provider blissfully ignores the theory and provides sometimes as many as 8 ounces and sometimes as few as 2. If people are eating either twice as much or half as much as they ought to eat, can we wonder at bad results?

There is not any need to describe the ordinary meal; or the ordinary (far less unscientific) training-meal; for every one knows it, with its dry bread or toast, its moderate allowance of drink, its plain meat, and perhaps plain pudding. I have preferred to suggest to readers one or two meals which they do not know so well, and

which they may find useful. But of course everything has to be judged by its results upon the individual. The above dietaries seem, however, to be easily digested by most people, and pleasant also to most people.

There can be little doubt that, for those who live on the mixed diet, flesh-food is stimulating in its immediate effect. Therefore for such people a meal containing flesh-food, if it be easily digested, may produce great vigour and energy, even if this feeling may tend to pass off somewhat quickly. Suddenly to change the diet just before an important match might be a serious mistake. The usual fillip might be sadly missed.

If any one wishes to make a change of diet, it is best to make it during Sunday, or during the holidays, rather than when anything important is at stake; and it may be better to begin gradually than to rush into any extreme form of fleshless foods, though hundreds have tried this extreme form at once without any disadvantage.

Having considered how to eat, and what to eat, and having referred the reader to 'Muscle, Brain, and Diet' for details, we may now consider *when* to eat.

It is generally assumed that the best plan for the Anglo-Saxon is a heavy breakfast, a fairly heavy lunch, perhaps an afternoon tea, and a very heavy dinner. Individuals differ, and therefore again a change is worth trying, in case one may be an individual whom the orthodox plan does not suit. And, once more, a Sunday or a holiday will be the best time for an experiment.

Breakfast is a meal with regard to which a change is most likely to be useful. Dr. Dewey, in America, insists that every one shall give up breakfast absolutely or almost absolutely. For this sudden giving up of a meal there is no vital necessity. Instead of the heavy

breakfast there may be taken, for example, Plasmon cocoa, or weak China tea, or weak coffee, or hot water, either with Hovis toast and butter, or with fruit: banana, orange, grapes, or apple may be best. Hundreds find this fruit-breakfast plan admirable. If it can be taken without cocoa or tea or coffee, or hot water, so much the better.

With regard to drink, it is a safe rule to avoid stimulants as much as is feasible. With stimulants I have made many experiments, and especially with tea; and my conclusion is that in perfect training one does not need tea, but that, if one is already exhausted and yet feels that he *must* play the game out, it may be better to take tea or some other acid. Meanwhile, however, one must try to find out how to get rid of the desire for stimulants. Do not give them up completely just before an important match, but give them up when nothing of vital moment is at hand.

In order to get rid of the desire, a useful plan is to cut off a meal or two absolutely, to take an air-bath and light-bath with brisk exercise and muscular relaxing, and to give the system a tonic by means of cold water pourings, followed by rubbings. I have had numbers of letters from those who have tried this triple plan of fasting, air-and-light-baths with exercise and relaxing, and water-treatments; and they say that the desire for stimulants has very soon disappeared.

As a rule, little or nothing should be drunk during a meal, and what is drunk should be drunk slowly rather than fast.

As to the temperature, cool water is probably the best drink for health, if we do not take our drink in the form of the soft water which is found in fruits and properly cooked vegetables.

CHAPTER III

PREPARATORY AND SUPPLEMENTARY EXERCISES

I. PREPARATORY EXERCISES

ALTHOUGH we shall deal with the question more fully in a later Chapter, it may be as well to state here that preparatory exercises cannot be a waste of time provided that Racquets and Tennis themselves are not a waste of time. We hear many learned theorists, with three-quarters of their muscles (and nerves) unexercised and atrophied, storm against the attention given to games. But, if games are to be played at all, they may as well be played in the least incorrect way. And, if they are not to be played at all, or merely to be played for the sake of exercise, in either case we had better learn as early as possible how to use these muscles in some occupation or other. They were not given us to be sacrificed on the altar of information-cramming. And it seems to me that, granted we had better learn how to use them, we may use them in the following ways with as much advantage as in other ways. If, incidentally, these ways shall help to raise our standard and therefore to give us more interest and more enjoyment in athletics, what harm? Surely a quarter of an hour a day is not a morbid space of time to devote

to physical development and grace and activity and health.

These special exercises are only a few out of many. They are not play, they are not strokes: they are the component parts which go to make up strokes. They have to be combined in strokes before they can be of much service. The correct stroke is a correct (and correctly timed) harmonising of many correct parts. Unless each part be correct *per se*, the whole will fail to be correct.

As we use our muscles outside the Court, so we shall tend to use them inside the Court also. "As without, so within." The habits formed in preparation-time will be carried on into the time of action.

It is only the genius-player who will not need to prepare by means of any such arts. He has his mechanism already automatic. And even the veriest duffer will gradually cease to need such conscious preparation; if only he gives enough attention at the start, he will soon be able to hand over the direction of the movements to his sub-conscious servant, the inner mind.

Out of the list I should select, for preference, the large-muscle movements. The larger muscles give more reliable strokes than the smaller muscles, as I have shown in 'The Training of the Body.'

The immediate effects may not be altogether satisfactory. One of the first signs of progress may be a backward-movement—a breaking-up of the old growths that the new plant may receive all the nourishment. It seems to me that it is better to get through our preparation outside the Court, so that when we come into the Court we may play and no longer toil. Besides this, if we practise part-by-part we may be able

to teach others, and to detect and correct what is amiss in ourselves. The conductor of an orchestra (Richter is a good example) can best detect which particular instrument is out of tune or out of time if he can play each instrument himself.

Having gone through his apprenticeship, then the player may dare to be original. But to go through the apprenticeship first will save much money and time and disappointment.

It must not be concluded that, by practice of the system recommended here, all hope of developing a new and original Service or whatever it may be, individual to the player, is lost. Even in the most sedulous imitation of certain strokes admittedly the invention of certain players, the personal equation will find room to assert itself; and the conscientious analyser of his and other men's games has as good a chance as the unrecking genius of creating a stroke or method so uniquely his own that it must bear his name. The careful student will have this advantage that, when he does it, he will know what he is doing, and why, and how. And he will be able to tell others, and to talk intelligently and intelligibly about his play and theirs.

Of all systems of practice for Racquets and Tennis, probably the average "Physical Culture" exercises are the worst; for they tend to produce slowness and muscle-bound over-developed arms and chest, and utterly inadequate legs. The Macdonald Smith system is certainly among the best.

His system may be called the Fast Full Movement System. It aims at giving independent control of each part of the body and of any required combinations of parts. It acts as a nerve-tonic, and demands very little

exertion, so that after it the person feels fresher than before it. Each movement is carried out briskly and promptly, and as far as it will go in both directions.

This system I have adapted and amended. Besides the Fast Full Movements, there should be Fast Partial (or Arrested) Movements. Stand upright, and put your right hand against the front of your left shoulder. Now swing it round briskly with a snap as far as it will go, till it stands out like a sign-post to your right, in a line with your two shoulders. Now bring it back again as far as it will go to its place on the left shoulder. This is a Macdonald Smith Fast Full Movement exercise. To this I should add the Fast Partial (or Arrested) Movement. Starting in the same position, let the arm fly out briskly a quarter of the way, and stop there; and then come back again briskly to the left shoulder. Then let it come out half the way, so that it points straight in front of you, then back briskly; then the whole way, then back briskly; then back once more. Starting from the right side of you, in the sign-post position, let it move a quarter of the way towards the left, then back; then half-way, then back; then three-quarters of the way, then back; then the whole way, then back. By this means we acquire the power of a partial stroke or partial movement. We do not always wish to run from terminus to terminus. Throughout life we need the power of stopping suddenly at any given point, and of starting suddenly from any given point.

To this system of Fast Full and Fast Partial (Arrested) Movements, we must certainly add the system of muscular relaxing, so that those muscles of the body which are *not* being used shall be quiet, and shall not waste energy by motion or by tension. This is for the sake not only of gracefulness but also of economy.

Especially valuable as preparatory exercises for Racquets and Tennis and Squash are the following.

1. *Foot-movements.*

The Macdonald Smith Foot-Exercises are invaluable for rapidity and readiness. But there is no space to describe these fully in this present volume. We must be content to suggest one or two movements that do not belong to his list.

Stand with the body inclined slightly forwards, the feet about 12 to 18 inches apart, the toes turning slightly outwards. Now shift your weight and start first in one direction, then in another. Be prepared, as it were, to throw your body in this direction, or in that, without losing your balance.

The feet may then move so as to get ready for a Forehand position or a Backhand position. A Diagram of the steps will be found in Chapters IX and X.

We shall see below that the best players, when they are running to take a ball, do not run in the ordinary way, but first get into position, and then run. Peter Latham is the clearest example. Directly he sees to which side a ball is coming, he immediately gets into position and faces sideways; then he runs to the ball, still facing sideways. Therefore it is essential that a player should practise running not only with his body facing straight forwards, but also with his body facing sideways. And in the two sideways positions, Forehand and Backhand, he should be able to move forward or backwards or to the right or to the left, without delay and without loss of the invaluable poise.

2. The *Body-swing* is essential to success in Racquets and Tennis and Squash. The feet and head and eyes should be kept as still as possible. Meanwhile the body should swing, first round to the right, and then round to

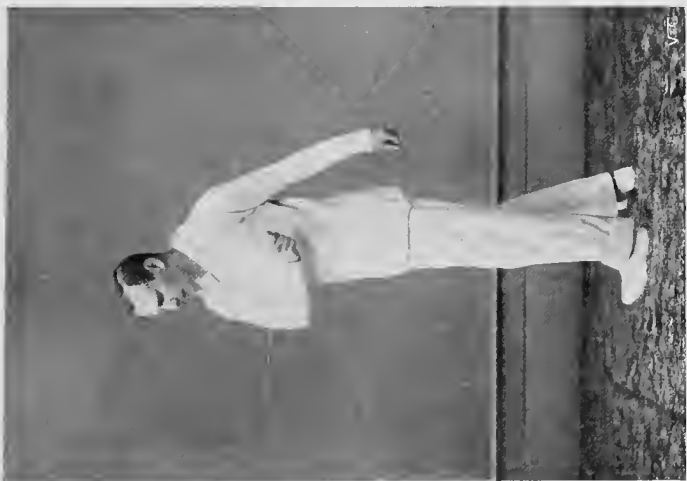


FIG. 1.—First position.



FIG. 2.—Second position.



FIG. 3.—First position.



FIG. 4.—Second position.



FIG. 5.—Third position.

WRIST-EXERCISE.

(See page 20.)

the left—very much as though one were playing Golf, except that there should be the equally powerful and vigorous swing in *both* directions. This is almost the foundation of a successful stroke of the ordinary kind for the ordinary player. It should not be practised too quickly nor too violently nor too fully at first. After practising it, one finds that one will be able to move more quickly and more completely day by day. The Illustrations (I and II) will show the two positions.

3. Most people will find it hard to keep their head still while they are moving their trunk thus; and therefore it is important to practise *neck-exercises*. Stand upright and face forwards. Now move the head slowly round to the right, then slowly round to the left. Do not strain at first, but increase the distance gradually day by day. The head may also be moved in other directions, e. g. up and down.

4. *Eye-exercises* are almost unknown in physical training. But how indispensable they are for most games and athletics. We can hold our heads still and look, with our eyes alone, first from side to side, then up and down, then from upper right corner to lower right corner, then from upper right corner to lower left corner, and so on.

5. *Observation-practice* must be classed under preparatory exercises. Notice some object, say a picture on a wall or a handle on a door; now shut your eyes and try to reproduce it in imagination; then open your eyes again, and correct your mental copy; then shut your eyes again, and again try to reproduce the original correctly. This exercise can be easily repeated in trains and rooms.

With regard to this important branch of training, I wrote in another book as follows:—

“We seldom regard the eye as being worked by muscles, and yet of course it is. And we can exercise the eye in many ways. Later on we shall see the value of a correct picture of the Court in one’s mind’s eye, even while one’s ‘body’s eye’ is fixed on the ball. Besides this practice in the registry of sights, it is possible to treat the eyeball as a kind of hand. Let it move (at first slowly, then with increasingly fast and full movements in both directions) from side to side and back again. . . . How strange these movements seem at first. And yet why should one always move the whole head in order to see something, as if one were just an average animal?”

6. For the *shoulder*, with which we should be able to add a great deal of power to the stroke, the next movement should be tried with a jerk. Imagine that you want to strike with your *shoulder* something which is in the air a few inches in front of it. Then draw the shoulder sharply back again, as far as it will go.

7. A good quick movement for the *arm* as a whole has already been described. The arm was, in this exercise, on a level with the shoulders. It should be moved also on a lower level, and on a higher level. And another swinging exercise for the arms, when the arms go not across but up and down, is also admirable. Here, again, the arms should move in at least four directions, the right arm coming up as high as it will go in front of the left shoulder, and then back again as far and as high as it will go; then high up in front of the right shoulder, then back again; then high up still more to the right; then high up in a line with the shoulders. The Arrested Movements should be added.

8. The *forearm* should be exercised. Bend the arm briskly at the elbow, bringing the hand up towards the right shoulder. Then let it move briskly down again, as if one were trying to hit a fly. Other Fast Full Movements are good here. There are five or six of the



FIG. 6a.—First position.



FIG. 6b.—Second position.

THUMB-EXERCISE.

(See page 20.)



FIG. 7.—A WAITING POSITION.

(See page 64.)

simpler kind. To these should again be added the Arrested Movements.

9. A useful *wrist-exercise* has been suggested in 'The Game of Squash.' A Photograph of the exercise is given here (III, IV, and V). This, with the other movements, should be fast and full in both directions, i. e. from III to V, and from V to III, though the fast and partial movements (e. g. from III to IV and back, and from IV to V and back) should not be neglected.

For the special Racquet-stroke which Latham uses, I must refer to a later Chapter.

10. A *thumb-movement* is represented in Illustrations VIa and VIβ.

It is also useful for Lawn Tennis Backhand strokes (as Burke and Mr. R. F. Doherty do them), as well as for Ping-Pong.

All the exercises—except the neck-exercise—should be done with a snap, but not to excess at first; the increase should be gradual.

While one is practising, one should have good air, good light, and little or no clothing. The other muscles should be relaxed when they are not wanted, but should be exercised afterwards. After one has practised, one should wash and rub the body.

The exercises should be tried one at a time, rather than all in succession. Each should be repeated by itself, until it shall have become easy and nearly automatic. To do a few of these movements often, may be better than to do many of them at a long stretch. But individuals differ in their ways of learning.

The list should be enlarged and emended by each reader for himself. Thus some readers may add to it the use of the skipping-rope, others the whipping of the peg-top, which Latham recommends.

2. SUPPLEMENTARY EXERCISES

NO game will exercise all the muscles of the body thoroughly; and, though Racquets and Tennis may exercise many, they also leave some parts undeveloped. These should be developed by the Fast Full Movements, and by the Fast Partial (Arrested) Movements.

In addition to this brisk motion, there should be practice in relaxing the whole of the body, part by part. Miss A. P. Call in America, and Mrs. William Archer in England, are the chief exponents of this system of repose and extension. It cannot be described adequately here. It is, however, essential to correct play that the parts which are not being used should not be held rigidly strained. It is not enough merely to keep them still; they should as a general rule be kept relaxed and limp.

Extension, especially of the extremities, should be a part of the physical education of every one. Delsarte was the chief exponent of the importance of extension.

The left side should be exercised as well as the right. In England we leave it almost altogether in the background. There is no need to be absolutely ambidextrous; in fact, the right and the left sides seem to have somewhat different functions (as we have explained in 'The Training of the Body'). But the left side should be able to move itself *almost* as well as the right. The preparatory exercises suggested in this Chapter should be applied to the left side as well as to the right; and the two sides should be moved independently. A great fault of nearly every system of "Physical Culture" is that the two sides are moved *together*. He who has practised them separately can soon learn afterwards to

practise them together. He who has always practised them together will find it very hard afterwards to practise them separately. Handicap games should occasionally be played left-handed.

It is needless to say that Boxing, Fencing, and "Bartitsu" are among the very best supplementary exercises for Tennis and Racquets, though they also might be classed among preparatory exercises.

More especially supplementary are continuous running, of which one has very little in these games; and movements of strength and strain, such as one gets in Rowing and Gymnastics. But we cannot too often insist that movements of strength or strain, obstacle-movements, movements to which there is much resistance, should not be tried by any one until he shall first have acquired correctness and ease and rapidity and promptitude in the movements themselves, and independent control of the two sides of the body. Till then, "Sandowism" is a grand mistake, whatever may be its value afterwards. Mere "development" and size is not enough *per se*. "Use determines all things." Muscles should be prompt to obey, prompt to move quickly, prompt to combine quickly, skilled to work economically, expressive of grace, capable of endurance. After all these qualities are ours it will be time enough for weight-lifting and for heavy dumb-bells.

CHAPTER IV

HEAT, WATER, MASSAGE

IT is a hopeful sign that the Turkish Bath is coming into common use in England, especially in the form of the Bath-Cabinet, which is far better than the larger form of Turkish Bath ; since with it the head can breathe cool and fresh air. The finest form of Turkish Bath is that in which the heat is given by electric lights ; they meanwhile play upon the body and give it a light-bath. But this form of bath is somewhat expensive.

The general rules for water-treatment are as follows:—

1. One should be either hot or warm before one uses cool or cold water. One can become hot or warm by exercise or by massage or by friction, or by hot or warm water or air.

2. One should wet oneself with warm water before one applies soap.

3. One should take cool or cold water after hot or warm water, except after very hot water such as the Japanese sometimes use at midday, as a tonic-bath to close the pores of the skin. Many American players prefer this very hot bath after Racquets or Tennis or Squash. They never catch cold as the result of it.

4. The cool or cold water need not be given to the

body all at once. One can have a partial cool or cold washing, as one can have a partial air-bath.

5. After the bath, there should be rubbings of the whole body with a not too rough towel ; and during and after the bath there should be singing. People do not sing nearly often enough,—at least not nearly often enough for *their own* health and pleasure.

Besides the rubbings after the bath, every one should learn a few of the principles of massage. Massage may be done either with the hands or with a glove or with a soft towel. Only one form of it need be suggested here as a sample. This may be massage by pressure or by pinching. Starting at the part of the body which is just above the right leg, move upward to below the right ribs, then across the body to below the ribs on the other side ; then down again as far as the left leg. This is good massage for the colon, and will help to cure constipation. Other forms of it should be learnt from Turkish Bath attendants. It is partly owing to massage and rubbing, as well as to general practice of a most scientific kind, that the American track-athletes excel us in Athletic Sports.

CHAPTER V

REST, WORK; AND MISCELLANEOUS NOTES

REST

REST and sleep are vital to health. During rest and sleep there should of course be good air. The spine should be kept straight laterally, and the muscles should be relaxed. They can best be relaxed as one breathes outwards after a deep and full breath inwards through the nose. To repeat the comparison already suggested, one should feel as if each part of one's body in turn were an air-balloon losing its air gradually.

The feet should be kept warm. There is a prejudice against hot-water bottles and other means of warming the extremities; but anything is better than sleeplessness. There is a word to be said in favour of comfortable night-socks. Why should there be anything unmanly in such things if they give one a good night's rest. Sleeplessness is very far from manliness!

For alternate hot and cold foot-baths, slow chewing of simple foods (say apples, bananas, or rice), and other feasible cures for insomnia, I must refer to a special Chapter in 'Avenues to Health' (Sonnenschein, and E. P. Dutton, New York).

WORK

Racquets and Tennis are not ends in themselves. At the best they are partial preparations for life. If we are content to have only a preparation for life, and no life itself, then we are making a serious mistake. The value of these games is in what they enable us to do in other spheres.

Besides this, brain-work is necessary to health. The body cannot be healthy unless the brain have its regular exercise. Here, again, as in food, the individual problem comes in. There are many ways of working. I myself, at one time, used to work at my best late at night. Then I used to work at my best during the morning, in bed. Now I can work fairly well at almost any time. But a certain amount of interesting work is to be insisted upon if these games are to have anything like their full value.

It is a good plan to do some work in connection with these games themselves, especially with the theory of them: the theory of positions, movements, and tactics. Very little has been written about them yet, and they are well worth studying for many reasons.

The imagination should be exercised. One should picture to oneself the best players at their best strokes; and not a little improvement will be found to result from the imagination of oneself as doing certain strokes. To imagine an action is really to perform this action in a mild way.

And training suggests a large number of problems which are worth working at: What exercises are best for certain purposes, and especially for certain strokes? What diet is best for ordinary life, if we cannot get our regular exercise? On such matters we can reason, and

later on we can put our theories to the test of personal experience. Some brain-work there must be.

MISCELLANEOUS NOTES

Fatness.—Fatness, beyond a certain degree, is a positive disadvantage; for it means the clogging of the system, and extra weight for the muscles to carry. Beyond what is needed to supply the body with warmth and energy, it is a cause of strain.

There are three kinds of excessive bulk, which are not altogether disconnected one with another.

The first is due to acid fermentation. In such cases, it is easy to avoid the causes, which may be sugar, potatoes, or other starchy foods like cabbage-stalks, oatmeal, and so on, according to the individual's power of digestion.

The second kind is caused by fat itself, by the excess of starchy or oily foods. Of course a certain amount of fat is necessary to the system; but it seems to be a safe plan for most people to add no more to their store when they already have an excessive store. By degrees the fuel burns itself out. They can live especially on a pure Proteid, like Plasmon, and on chemical "Salts," which can be had from fruit. Fruit will give enough fibre and water, and these may help to cure constipation.

The third kind of fatty appearance and feeling is from water. Here, also, we can easily avoid the cause; we can cease to drink, especially at meals, till our weight be right again; or we can sip what we drink; or we can take very acid drinks, which quench the thirst better, and are thus needed in smaller quantities.

Staleness.—A usual remedy for staleness is champagne and a large dinner. This remedy is, to say the least of

it, expensive; nor is it always reliable. The absolute reverse of it may be preferable in many instances: namely, to drop meals altogether, if there be no Match in the immediate future; and, in lieu of the meals, to take water, especially hot water; or else to change the diet, or the air, or the scene, or the exercise itself. Instead of exercise one may take an extra dose of muscular relaxing.

But the ideal is not to get stale at all, to avoid over-training, and especially to avoid such mischiefs as constipation.

Constipation.—If I seem to lay undue stress on this question of constipation, it is because it has been said that nine-tenths of the English people are constipated. In seeking a remedy, we must try to get at the primary causes, even though in individual examples the causes might be quite different. The following are suggested as possible remedies in ordinary cases.

Avoid meats and flesh-foods in general; and avoid certain starchy foods also, especially the white starchy foods—white bread, potatoes, etc. Instead of these, take Graham or wholemeal bread, if it suits you, and such fruits as are the most aperient for you. These may be apples, or prunes, or figs, or raisins.

Try special exercises, such as the body-swing (Chapter III), and others which are mentioned in 'Avenues to Health.'

The massage of the colon is useful (Chapter III), as well as other forms of massage also.

Hot water may be drunk in the early morning; and the hot or warm hip-bath may prove valuable. Cold water pourings down the spine may also be effective.

The enema has its function; but it is not a thing to

be depended upon. What has been said about drugs will apply to this remedy. If it remove the constipation, so that after a time it becomes unnecessary, then it is good; and, even if it remove the constipation and still remain a necessity, it may still be better than constipation itself, and better than most drugs. But the ideal is to have something which will first effect its end, and then cease to be necessary at all. One needs something to enable nature to work by itself. What the best cure will be in any individual case we cannot possibly say. It may be a dose of castor oil, or something else. But all are agreed that constipation is one of the greatest evils of the age, and must be removed.

Nervousness and the "Needle."—Nervousness is a grand error in training. It means a loss of muscular as well as of mental energy; and the best cure for it is usually found to be deep breathing (which we have mentioned above), followed by muscular relaxing during the outward breath.

Some persons find "Self-suggestion" of value. This is held to be most effective late at night, just before sleep. It is not to be confused with hypnotism. It is rather an extension of that principle by which we suggest to ourselves that we shall wake early next morning. Instead of saying, "I will get up at six o'clock to-morrow," we may say, "I will be calm."

Others may prefer other interesting occupations and hobbies.

But anything is better than nervousness, because it achieves absolutely no useful purpose. It shows itself in an anxious and tense expression of face, and in physical weakness and trembling. Whatever will remove these physical signs will also go far towards removing the

anxiety and nervousness themselves. A special book will be devoted to this important subject; for we cannot be reminded too often that nervous anxiety is an absolute curse. It does no one any good; and it is often the most practical form of blasphemy, implying that we fear there is none who has the power to set things right.

PART II

RACQUETS, TENNIS, AND SQUASH

PRELIMINARY NOTE

RACQUETS and Tennis are generally treated separately. Here they are treated together up to a certain point. Most of that which is suggested up to this point, namely up to the end of Part II, will apply also to Squash-Racquets and Squash-Tennis ; much of it will apply to Fives and Lawn Tennis, and not a little to Cricket, Hockey, and even Golf. It is most important to gain the right position of each part of the body, and to get the habit of having moved into this right position, before one attempts to hit the ball hard or with a severe cut ; or indeed before one attempts to hit the ball at all. It is most important to make the foundation complete and firm before one attempts to build, and certainly before one attempts to work within the building. The foundation of the Golf and Cricket stroke, as of the Racquet, Tennis, and Squash stroke, is the right position of the body and especially of the feet. It is no simple matter, this right position, for it also involves many different parts of the body, some of which, owing to our want of physical training, are singularly rebellious. The average beginner may compare his various muscles to pigs in clover. He can keep a few of them in order ; but, while he is attending to these few, he loses control of the rest. Even when he has made the two correct positions for the ordinary Forehand and Backhand strokes quite easy and natural, even then it is not easy for him to pass rapidly into either of them from the waiting and alert position, and to pass rapidly into the waiting and alert position from either of them.

Therefore, let us take the foundation and the scaffolding common to Tennis and Racquets and Squash, in this part of the book ; and then let us consider this foundation and scaffolding as having been built up before we come to treat Racquets and Tennis separately. By this means, to change the comparison, the learner will have killed three or four birds with one stone. For example, he who can run sideways—a difficult art—at Racquets and Tennis, can run sideways at Cricket, Hockey, and, as he occasionally should do, at Football. He will find it less unnatural to stand sideways at Golf. He will also gain some sort of foundation for Boxing, Fencing, and other forms of exercise. He will not have had his originality hampered. On the contrary, he will have acquired the means by which he can now more safely and freely express his originality.

CHAPTER VI

IDEAL CONDITIONS FOR A GAME

BEFORE beginning the practical side of this part of the work, let a few words be offered as to what seem to be the ideal conditions for a game of Racquets, Tennis, or Squash.

First of all, the game should last the right time: I consider an hour to be too short, at any rate for an ordinary game of Tennis, or for a Four at Racquets. The average time for a good hard struggle I should put down at one and a half hours. For a game of Squash, three-quarters of an hour may be enough.

Within the Court, the floor and the walls (and the Tennis Penthouse etc.) should be uniform and free from "tricks": they should be fairly fast, though it is possible for a Court to be too fast; and fastness sometimes means an unpleasant or even a dangerous slipperiness. But anyhow the floor and the walls should be equally fast: many Courts err grievously in this respect. They are not uniform.

The proportions should be as near to the average as possible: I should take as Courts of model proportions the two Match-courts at Queen's Club. There are Courts in which I prefer to play, but I think the proportions here are decidedly fair for every one.

The light must be good. This does not mean, as some seem to think, that the light should be good in parts (like the nervous curate's egg at the Bishop's breakfast), nor does it mean that the light should be satisfactory to those who are constantly playing in the Court (especially the Markers). There should be no glare from the roof or the sides, no bright reflection from the floor, and no large beams to obscure the light. On the other hand, a gloomy Court is objectionable to many players. I cannot but think that most Tennis-Courts are far inferior to Racquet-Courts in their light.

There should be good balls, not greyish badly-sewn polygons with loose skins, such as one unfortunately sees at times in a Tennis-Court. It is in the outward make of the ball that the French excel us; as to other and no less important qualities, I shall not speak yet, but it would help somewhat towards the ideal conditions if we had a uniform ball throughout the world. Racquet balls should be of good shape and well-sewn with superior thread.

The racket should be well-weighted, well-strung, and with a comfortable handle: it has seemed to me that much remains yet to be done to make the handle of the Tennis-racket more comfortable. An enterprising Firm might give some attention to this and try some experiments.

One requires a good Marker—not only accurate, but also quick and cheerful and interested.

The opponent should be energetic, and the game should be so even that both have to play up their hardest: this can be arranged for by the various Handicaps to be suggested later. The opponent should not be too slow, nor too serious and gloomy; he should also not be un-

willing to applaud your good strokes and to condole with you on your bad luck!

The pet strokes on which you pride yourself are to come off fairly frequently, and, generally, you are to be in good form and in a good temper, the latter usually resulting from the former.

A good hot bath afterwards, followed by cool or cold water in some form, and then by a little exercise—this completes the ideal. Some would add a whisky-and-soda and a smoke.

CHAPTER VII

MERITS OF THE THREE GAMES

“The lithe litle hand ball whether it be of some softer stuffe, and vsed by the hand alone, or of some harder, and used with the rackette, whether by tennice play with an other, or against a wall alone, to exercise the bodie with both the handes, in euerie kinde of motion, that concerneth any, or all the other exercises, is generally noted, to be one of the best exercises and the greatest preseruatōs of health.”—*Richard Mulcaster*, Head-Master of Merchant Taylors' School (and also of St. Paul's), 1581.

IN order that we may understand the merits of Racquets and Tennis and Squash, we should contrast them with other games. In Cricket, for example, and in many other branches of athletics, we have the advantage of open air in the country; but Cricket involves a great deal of waiting, and it has no system of Handicaps. Rowing scarcely exercises the two sides of the body independently; it does not encourage prompt change of action; it is largely an exercise of strain. Running and Track-Athletics are apt to be monotonous. Golf is expensive of time as well as of money.

Racquets and Tennis, however, are not complete physical training. They should rather be considered in early life as supplementary to ordinary games and to Rowing—both supplementary and corrective. Later on, they may be preferred by a large number of people,

and may be taken up as a special hobby. But it would be a mistake to devote oneself to them at a time of life when Cricket, Baseball, Football, and Hockey were possible; although, if they be rightly practised, their movements and the qualities which they encourage form valuable foundations for many other games.

In spite of what is admitted in actual practice (as by those who select school-masters partly for their success in games), the fallacy still crops up from time to time in the writings and sayings of those who are not themselves athletic, that games have at the most three main functions: the first being to increase the size of the muscles, the second to serve as a change from work, the third to encourage frivolity (or whatever they like to call it). Abroad, there is a still more serious misunderstanding. One cannot induce the average Professor in Germany to realise that there is any distinction between games and Gymnastics. He will not see the effects of games upon any other part of us except the muscles. It is, however, important that we should know the objects and aims of what we are doing.

It must be granted at the start that these two games are expensive, though we may doubt whether they are much more expensive than Golf and Lawn Tennis under the best conditions. The Court itself, with its rent, the wages of the Marker and the tips to the Marker, the rackets and the balls, the baths and the flannels and the washing of the flannels, do much to account for the costliness of play. Besides this, there are comparatively few Courts; nearly all are roofed over; and at the most four people can join in a game.

The advantages of the games would be far greater if the games were cheaper, if there were more Courts and more wisely ventilated Courts (we are better off in

England than in America), and if there were more Handicaps used ; and, last but not least, if the games were practised rightly—if the players would be content to spend far more time in the apprenticeship for play. At present, Racquets and Tennis and Squash are not nearly so valuable as they should be, and as they shall be some day. But they have enormous advantages in spite of this.

In the first place, they can be played in many great cities, e. g. in London, Paris, Melbourne, New York, Boston, Philadelphia, Chicago, Montreal ; and they can be played in all weathers, an important consideration in England and America ; at all times of the year, the Courts being fairly cool in summer and fairly warm in winter ; and till considerably late in life. Tennis has been called the wife of the old bachelor. Besides this, it is easier to get a single opponent than to get a team for Cricket or Baseball or Football or Hockey ; and, if one has no opponent, then the Marker will play. The Markers provide and mend rackets ; and the Markers are, for the most part, quiet and interesting men, and often well-read. They stand among the very highest of all professionals.

We may now proceed to consider what these games can do for us if they be properly taught and learnt.

Looking at the æsthetic side, we see at once that they may develop grace. There are few more beautiful sights than the play of Mr. Alfred Lyttelton or Peter Latham. They improve the carriage, and give it the appearance of self-control and self-direction. They train the eye, the ear, and the touch. If we take the other meaning of the word "æsthetic," we cannot deny that they give intense enjoyment. Competition is the breath and soul of the Anglo-Saxon. By competition in games he can get rid

of his bad temper far more profitably than in any other way. The actual and positive enjoyment has its favourable effects upon the blood, and therefore upon the digestion and other functions of the body; the enjoyment of certain strokes in particular, such as the Half-volley, and the Half-a-yard Chase, can scarcely be equalled.

Thus these games supply us with a motive for healthiness. We do not need to be encouraged to play by offer of prizes. Racquets and Tennis and Squash are not games for pot-hunters. In themselves they are enough inducement to most of us. They encourage us to keep in fairly good condition—a desideratum in city life. When the rower has ceased to row, the runner to run, and the footballer to play Football, the Racquet and Tennis and Squash players are still in training and ready to take exercise whenever the opportunity offers.

And the exercise does lead us indirectly to a change of clothing during the day, and to a wash afterwards, the washing apparatus being on the premises. In this respect Racquets and Tennis have a distinct advantage over many other forms of exercise. The bathing arrangements are generally excellent.

Being played in flannels, they promote cleanliness by the sweat which they produce. The exercise need not be too violent: it may and should be exactly right both for the heart and for the lungs. Although we do not play in the open air, yet we play under high roofs, which give us free space for extending our limbs; in rooms crowded with furniture we unconsciously cramp ourselves. We need more free space in which to move at our ease. As to the general effects of exercise, to express it in technical terms we can say that it eliminates waste-products, promotes metabolism, improves the nerves, and tends to an all-round development of the body. These

forms of sport in particular are a profit to us because they use, or should use, the powerful body-swing (which is a preventive of constipation), and because they help us to throw our shoulders back. If the Handicap were freely used, they would exercise the left side also. The left-handed game is an excellent variety: it teaches us a great deal that the right-handed game by itself may fail to teach us; but even the right-handed game exercises most of the muscles, and much nerve.

In these games we gain skill in playing and placing, and accuracy in timing the ball: we learn to be rapid and prompt, to move with alertness, which may stand us in good stead on a path or a road, or, indeed, for any occasion when presence of mind and control of body are essential. They exercise the endurance, the balance, and a certain amount of strength.

Then, again, they are exercises that demand the whole attention: Racquets, chiefly because it is so fast that we have no time or desire to think of other things; Tennis, chiefly because it is so interesting that we have no desire to think of other things.

With regard to the intellectual advantages, we may mention, in the first place, that the players have included many men of greatest culture. Selecting a few at random from our own time, we have in England the Balfours, Mr. Alfred Lyttelton, Sir William Hart-Dyke, Sir Edward Grey, Lord Kinnaird, the Vice-Chancellor of Cambridge, and the Provost of King's College: it would be easy to enlarge the list. The games do not produce the sleepy feeling that follows many of the more violent forms of exercise. They should improve the memory, and the power of independent thought, and the foresight—that power which we have to employ when, at Tennis, we play with a view to two or three strokes ahead. We

have to adapt ourselves quickly to new conditions, to use our head, to think promptly, and promptly turn the thought into action; for here the body carries out the idea immediately. This is rarely the case in so-called education, which to a large extent deals with words rather than with ideas which should be evolved into realities. The player has to decide in a moment whether he shall volley a ball, or leave it for the Back-wall; he has to decide and to act; according to the success or failure of his first attempt he can be guided in his second attempt.

After his stroke, he has to return to his balance and poise. This is valuable in its effect on character—this return to poise after excitement. Throughout the play, there is an opportunity for resource and originality, as Latham and Pettitt both prove. This original self-activity is not to be found in the German, in spite of his long time spent in drill. The German has no genius for single play. Yet, with this self-activity, there is a certain amount of imitation of the best models, a vast amount of obedience to law and etiquette.

Not the least advantage of these games is that such qualities are developed for the most part unconsciously. Thus the player exercises his memory without thinking of his memory. He does not give too much morbid care to the game, although he might with advantage give considerably more care than he does to his preparation for it; for he would find that the things which he practises would soon become mechanical, and that then he would be able to devote his attention to tactics and head-play. And, while he is taking care, he would be disciplining himself, and acquiring a valuable general method of self-improvement.

The effects upon the character and morals are obvious.

Both are games in which a considerable amount is left to the honour of the players. It is possible to cheat, and to baulk the opponent (which is a mild form of cheating). This, however, one seldom sees in play. There is rather a tendency towards "self-sacrifice." I noticed this in America no less than in England. And there is nearly always a decorous acknowledgment of a good stroke by an opponent. Among the other qualities encouraged, are pluck, coolness, and self-control.

The social value is not inconsiderable. These games are the games of gentlemen. Yet in them the amateurs and the Markers have the most friendly relations—though the Americans cannot yet entirely grasp our English freedom between professionals and amateurs. And they are not only social in their effects: they are, or ought to be, national and international. It is by friendly intercourse in games that we can best learn to understand foreigners. Their language in words may be hard to tackle; but in games there is little need for words. One can meet and make friends of Frenchmen in the Tuilleries with scarcely a word of conversation: just as one can of Americans in America with many words. One is introduced to the leading men in each city. And for a while one is cut off from the society of ladies. In fact, one is shut out from the world both of society and of business. But the black cloud may be not without a *soupeçon* of white lining.

The economical value arises partly from the social value. In the Court may be formed useful friendships and acquaintanceships. And the game should give one renewed power to work with the brain. The qualities which it encourages—the self-discipline, the power to bear defeat, the adherence to the laws of honour, the resource, the foresight, the originality,—all these should have their counterparts in commercial life. The Double

Game will give one the power of combination with others, a power becoming more and more important in business every year.

But the chief plea of the games is that they make for manliness, manliness which does not in any way interfere with religion, as Swedenborg showed in his exceedingly sensible and accurate description of heaven. According to his visions, "at the extreme parts of the City there are various sports of boys and young men, as running, hand-ball, tennis." Of course there are!

In conclusion, one can hardly do better than add a few testimonials of other writers as to the surpassing advantages of the play. Quotations about Tennis will be found in the Chapter on the special merits of Tennis.

"While making a rush at a distant ball, the player will sometimes, as Barre often did, change his mind, on account of some idea which has suddenly struck him, and omit to return the ball, though he might probably have succeeded in doing so. He deems the ball, perhaps at the last minute, too difficult of return to allow him to make a sufficiently-telling stroke from it; or he thinks that, once on the other side of the net, he will, through his own strong attack, be able to win easily the chase, or to compensate for its loss in case he loses it. All these material considerations, as well as some moral, will be present to the mind of a really great player in the moment or just before the moment at which he strikes, and will modify his design; but this determination or change of purpose must be made instantaneously. Here lies the great difference between Tennis and those sedentary games which require as much headwork as Tennis.

"In the enumeration of the qualities required to place a man amongst the first rank of players, should be included strength combined with activity, great flexibility of body, force and pliancy of wrist, quickness of eye, self-possession, perseverance, temper, and judgment; and to these should be added a mind full of resources, quick to discover the weakest part of his adversary's game, and to apply his own peculiar powers to the best advantage; for the body and mind, at Tennis, are equally upon the stretch; and, as the hurry of action is unfavourable to the reflective part of the game, it is the last and most difficult acquirement, to recollect, in the vehemence of execution, what it may be most judicious to endeavour to execute.

“Those who have it, owe its possession to a clear head, a keen eye, and the faculty of penetrating the design of their opponent, as shown by his movements and the manner in which he strikes the ball ; to the power of observation necessary to inform them how that manner in which he strikes the ball will act upon it and influence its course ; and to their general experience of the game, founded on innumerable results of this kind, watched, remembered, and applied systematically.”

These paragraphs, from Mr. Julian Marshall's excellent 'Annals of Tennis,' will apply to Racquets as well as to Tennis, with scarcely the need for a single word to be changed.

M. de Garsault, in his book called 'L'Art du Paumier-raquetier, et de la Paume,' 1767 (quoted by Mr. Marshall), says :—

“La Paume is the only game which can take rank in the list of Arts and Crafts, the description of which has been undertaken by the Royal Academy of Science.”

He goes on to remark :—

“Let us no longer consider la Paume as a Game, nor as a mere pastime that is without any use to us ; an Art which, with the aid of only a few instruments, becomes a very stately exercise, by means of which youth may gain robust health, and that activity which is so necessary in the course of life. This exercise is therefore in such estimation that edifices are built on purpose for it, as others are built for learning the Art of Riding. The King has a fine Court in each of his royal mansions at Versailles, at Fontainebleau, at St. Germain, and at Compiègne. Both officers and soldiers who shall have practised it will find themselves by far superior to those who know only their ordinary exercise, or even that of the sword, for the former liberates the arms alone, and the latter directs the body in but one way ; whereas the bending, starting, and running which are necessary in this game make the body equally supple throughout, and train it (if I may say so) in every possible way.”

CHAPTER VIII

FEATURES COMMON TO THE THREE GAMES

IT has seemed well to justify, in a short preliminary note, my novel plan of treating Racquets and Tennis and Squash together. Let us now consider how much the games have in common, and especially the two greater games.

Both, as a general rule, are played in covered Courts, and therefore both can be played at any time of the year, or in any weather, and even in the heart of a city. At present both are played chiefly by the rich. A Marker plays, marks, and provides and mends the various implements of the game. Connected with the building there is often a social Club with all its usual advantages.

The Courts have the Back-wall, which is both high and level, and Side-walls, which are also high and level. The Back-walls and Side-walls form a desirable and important feature in the play. Lawn Tennis of course is lacking in this respect. That is one reason why it is very hard for a Racquet or Tennis or Squash player to play Lawn Tennis well. He lets the ball pass by him as if he would be able to return it after it had struck the Back-wall; then he remembers that the Back-wall is not provided!

In both games we have tightly-strung and expensive wooden rackets, and a hard ball made of cloth and thread and covered with a white substance. There is a certain height above which the racket must strike the ball before the ball has bounced twice, and a certain height above which the racket must not strike the ball. The Service in both games may be volleyed. The general aim is to hit the ball only just above the required height and out of the opponent's reach (or else too dazzlingly "within" his reach).

In both games one need have only a single opponent; though a Four-game at Racquets is common, and a Three-game is excellent, being, in the opinion of some, preferable either to the Single or to the Four.

In both games there are some hard straight drives, not unlike the drives at Cricket. In Racquets these are the ordinary strokes; in Tennis they are commonest when one is playing for the "Openings." The leading Tennis experts at Boston use the hard drive with great freedom and success. Tom Pettitt was practically the inventor of this stroke.

In both games, also, there are some heavily cut or sliced strokes. This is the regular stroke for the Service at Racquets. At Tennis it is, or rather it used to be, the regular stroke for ordinary play; but now hundreds of players are beginning to find that the risk of cutting every ball is not compensated for by the result. There is a tendency to get the ball up, somehow, with a severe cut if it be not too risky; but with a severer cut in proportion as the stroke is easier. Personally, I make it a general rule in Tennis to put the hardest cut on to the easiest ball. On the most difficult ball I put next to no cut intentionally; I am quite content to scrape it over the net somehow. At Racquets the chief aim is pace,

the typical stroke being a hard low drive. In this respect Racquets resembles Lawn Tennis.

In both games the Volley and the Half-volley have come very much into fashion of late years. They make the game far more rapid than before; and indeed, in late years, the play has become faster and faster, partly owing to the reliability and trueness of the Court, its floor and walls; the racket and its tightly-strung gut; the balls and their superior contour; but also owing to this—that the rapid game really pays. There are remarkably few of the old school who could make head-way against the dash and rush of an active player like Latham or Pettitt.

And so both games need a certain amount of training. I have heard one or two of the leading professionals say that a man has to give up his active game of Racquets before he gives up his active game of Cricket, partly owing to the modern system of boundary hits at Cricket. Though, on the other hand, it is due to the Back-wall, and to the fact that the standard of play rises with the growing experience and knowledge of the angles, that one might continue to play Racquets and Tennis long after one has given up Football and Hockey. It is perhaps the value of this experience that sets the professionals so far ahead of the amateurs. Since Sir William Hart-Dyke, no amateur has beaten a professional on equal terms at either of the two games. In Billiards, as in bowling at Cricket and Baseball, the professionals are ahead.

As to the scoring, in both games Handicaps are possible, so that any player can be put on level terms with any other player. But we shall see later on that the possibilities of Handicaps are not at all realised to-day; in fact, Handicaps are almost entirely confined

to points, as at Lawn Tennis. We seldom see a Match at which one player gives the other "Half-the-Court," or "Touch-no-Side-walls," or some such excellent odds. There is not nearly enough variety. The games would be far more popular if there were.

The scoring of both games is subdivided. In either game a crushing error at the beginning of the play need not be fatal: it is more like a bad hole at Golf than a stumping at Cricket. A player might get only one point while his opponent scored the whole of the first game at Racquets, or first set at Tennis, and yet might win the Match.

Both games give exercise for nearly the whole of the body, including much of the left side if the strokes be properly played. A useful form of Backhander may be helped out by a very powerful movement of the left side, not perhaps to the same extent as in Cricket and Golf, but still to a far greater extent than is common with the average player to-day.

Both games should exercise the intelligence. Racquets, however, tends to become dull and mechanical, to degenerate into a game of monotonous strokes just above the line and down the sides. Nearly all games are liable to become mechanical if they are not properly played; but it seems as though, at Racquets, some of the professionals have come almost to the end of their tether. There is no necessity for this, if players will only think.

Both games also, as we have seen, give exercise to the character and moral qualities.

In Racquets, as in Tennis, the ABC of play must either be acquired by art, or else be present by natural instinct, if the player is to do himself justice, and to enjoy himself (which he can hardly do unless he improves

and succeeds). Both games require an alert position before and after the strokes; both games require the position to be ready formed before the stroke be made; both games say to us, and especially to our feet: "Be there in time, and the hard will have become easy." This is a fundamental principle of play, and has been recognised as holding good in other forms of Sport by one of the greatest athletic authorities, Mr. C. B. Fry. Both before and after the strokes the foot-movements are all-essential. During the strokes the body-swing, in which the weight is thrown forwards and the stroke is carried through—with some movement of the shoulder, arm, forearm, and wrist, as the racket strikes the ball—is of vital moment. The racket must be held up both before and after the strokes.

Last of all, in both games it is essential that balance should be preserved under difficulties. The beginner is apt either not to move his body enough when he makes his stroke, or else to move it enough and then to be thrown off his legs. The hurling of nearly one's whole self into any "stroke" in life is by no means unimportant. One should put one's whole vigour into it, and yet at the end of it remain self-possessed and ready for the next stroke. This is what we English, as a nation, do really need: we need not merely an effort with the whole personality, but immediate readiness afterwards to repeat a similar or a different effort, and to have moved rapidly into position for that new effort.

CHAPTER IX

THE STROKES AND THE ALPHABET OF PLAY

“How ought one to hold the racket? How ought one to stand before one makes a Backhand stroke, and when one makes it? How ought one to move during the stroke? What ought one to do afterwards? How can one practise, when one is busy all day? How can one improve one’s game and correct one’s faults? Why has one hitherto failed to improve? How can one keep in training and yet lead a sedentary life?”

THIS quotation from ‘The Game of Squash’ will illustrate some of the difficult “words” of which the game is composed. It is the purpose of this Chapter to teach the spelling of these words. The spelling is not uniform throughout the world, or for all individuals:—for example, the American spelling is somewhat different from the English spelling. The reader must be content with generalities.

“I see the ball and I hit it.” This was the way in which a leading expert summed up his method. Now as often as he hit the ball correctly—and he generally did—not only must his mind, the master, have had an intention; his body, the servant, must have had an absolute understanding of the intention and have given an intelligent obedience to it. But the weakness of this method of a genius is its uncertainty. Not knowing *how* he does it, he also does not know *why* he (sometimes)

does not or can not do it. For my meticulous and more tedious method I claim that it reduces the margin of error; that it should enable one to adapt his style to diverse players and diverse occasions and conditions. He who can analyse his own method can analyse another's method and get from it what he most needs. *I want to know not only that I do certain things, but also how I do them, and why, and how and why others do these or other things.*

It is possible for certain people to speak, and to speak well, without ever having learnt the letters of the alphabet in their orthodox order. But, even if they do not know the alphabet at all, yet at least they must know the letters in their combinations. They must possess the elements of the words, although they may not know that the words can be divided into elements. Let us here consider the alphabet of play, the letters that go to make up Racquets and Tennis and Squash. The genius-player is seldom aware that such letters exist.

If we imagine the body to be a clock, and the arm and racket to be the pendulum of the clock, and if we imagine that we want the pendulum to hit the ball with great force, and in a long sweeping line rather than with a quick jerk, we shall get one important letter of the alphabet, namely, the direction in which the body should face while the stroke is being made. For a long and free swing, the body should generally face not towards the net or play-line but towards the side on which the ball will be, whether the ball will approach from the opponent's racket, or from one's own hand (during the Service).

And this sideways position must have been already formed before the stroke be made. It therefore follows

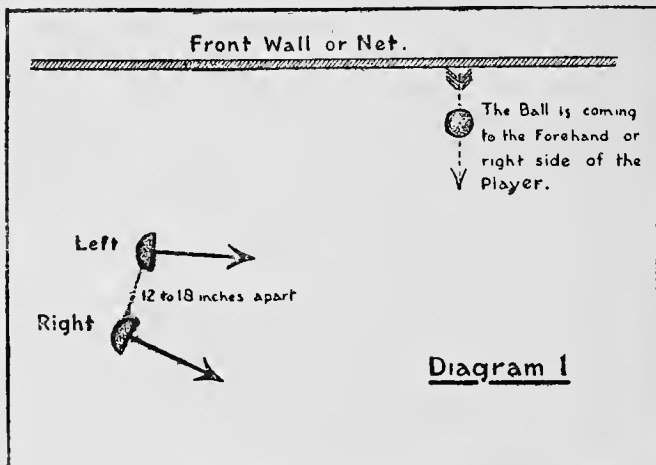


DIAGRAM 1.—A good position of the feet before a Forehand Stroke.

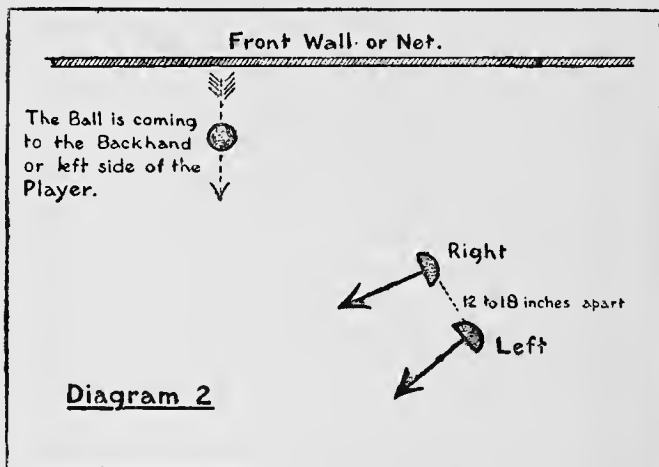


DIAGRAM 2.—A good position of the feet before a Backhand Stroke.

that the feet should be in the right places before the stroke; for the feet are the bases of the body.

Golf teaches us two lessons here. The first thing that we learn in Golf is not to let the body face the direction in which we are going to hit. Let it face the direction in which the ball is. As an experiment, stand with a Golf-ball on the ground at your right side, instead of in front of you. Swing your body round to the right on your hips, keeping your feet still. Then make a stroke. You will find that the ball will go some distance, owing to the body-swing, but will not go nearly the distance of an ordinary drive from the ordinary position.

The first rule will be illustrated by Diagrams 1 and 2, showing how the feet should face the approaching ball, and should not face the net or the play-line. In Golf we have plenty of time to get into position: in Racquets and Tennis and Squash we have not. Therefore in Racquets and Tennis and Squash we have to consider not only the correct position itself, but also the movements which will lead to that correct position.

The reasons for the position are obvious. Quite apart from the healthiness of the body-swing, we must notice the formation of the body. We cannot make a free stroke as long as the body is facing forwards. Imagine a stroke to come to your Backhand; you cannot possibly hit with full force straight forwards if your body is facing forwards. The whole of your left shoulder would be in the way. You must stand like the left-handed cricketer when he wants to hit to the off. You will thus bring the larger muscles into play, and the larger muscles make more reliable curves than the smaller muscles, as we shall point out in Chapter XI.

The second lesson from Golf is that the implement should be raised before the stroke, in order to give power

and impetus ; just as, if one wishes to go up-hill, one can acquire pace by going down-hill first. The golfer carries through his stroke in as straight a line as possible, and at the finish of it his club is up again. It has gone far beyond the spot at which it has hit the ball. In Racquets and Tennis and Squash, for ordinary players, I think there is the same rule. Lift your racket before the stroke ; carry it through (as a rule) in as straight a line as possible ; carry it up afterwards. This leaves the racket ready for the next stroke, and ready also to protect the head.

For those who can time the ball very accurately, a more effective stroke is the arrested movement, which will be described in a later Chapter. It is shown in the illustration in Chapter XXIII, which gives the point beyond which the racket scarcely moves forwards, but rather moves suddenly backwards. Latham does not use full follow-through strokes at Racquets or Tennis. But they seem to me to involve far less risk. Each player must decide for himself. In this Chapter I am only writing with reference to a good average stroke for average players.

Having these two letters of the alphabet to start with, namely, that the racket should be kept up before and after each stroke, and that the body should be ready facing the side on which the ball is approaching, we are brought to a third letter : namely, that one should have moved into this position before one makes the stroke, and, therefore, that one should be limber and alert. The player who is, like the boxer, on his "toes," and who keeps his eye on the ball, has a natural and instinctive tendency to move into position of his own accord, and to time the ball accurately. For to time the ball, to have "a good eye," means not merely to see the ball itself,

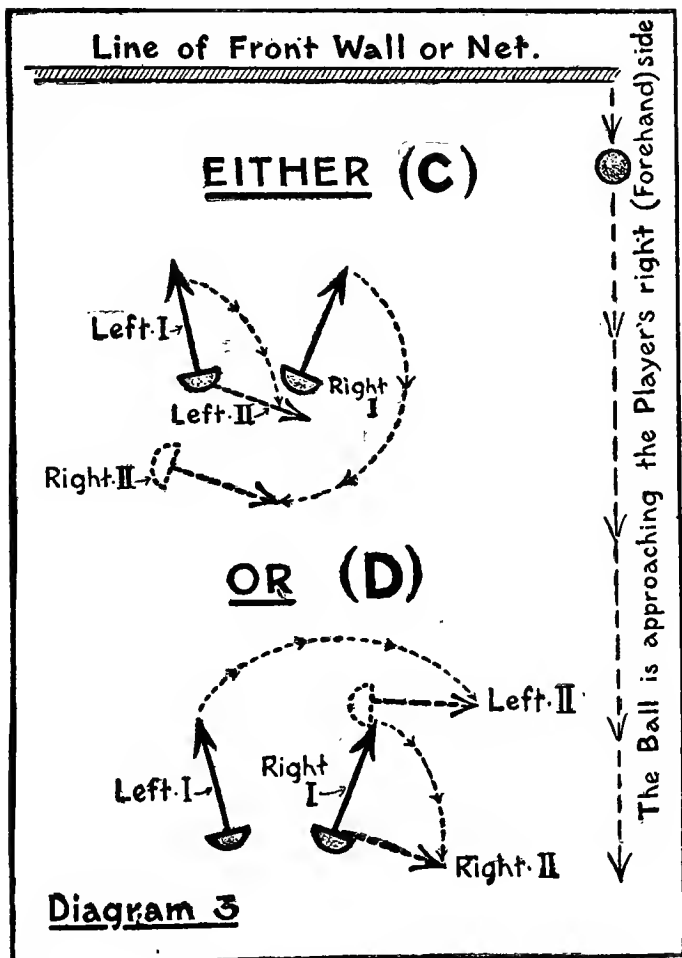


DIAGRAM 3.—How to move the feet from the Waiting Position into the Forehand Position. (C) brings the feet further back and to the left; (D) bring them further forward and to the right.

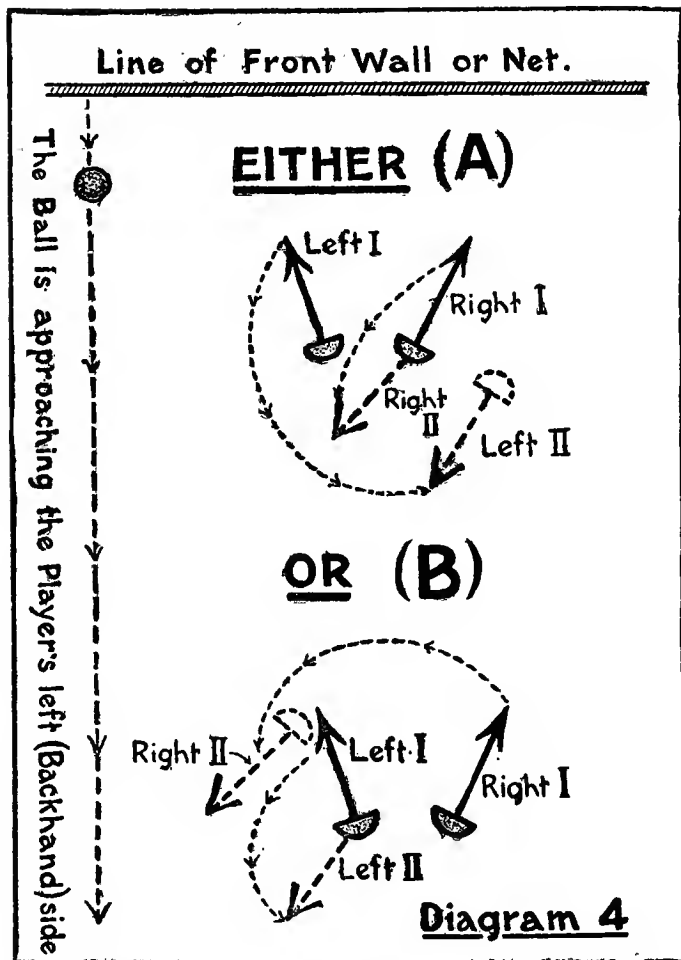


DIAGRAM 4.—How to move the feet from the Waiting Position into the Backhand Position. (A) brings the feet further back and to the left; (B) brings them further forward and to the right.

but to reckon its flight, and, if necessary, to judge its angles off the floor and off the walls.

And so we have as elements of success not only the right Forehand position and the right Backhand position during strokes, but also the waiting position before and after strokes. The feet may be twelve to eighteen inches apart, with the toes turned slightly outwards, and the knees slightly bent, though individuals differ as to the best waiting position.

From this waiting position—a position of poise upon the balls of the feet—one must be able to pass quickly into the Forehand position with the racket up and back. The steps by which one passes from the waiting into the Forehand position are shown in Diagram 3.

Then follows the Forehand stroke itself.

Next come the steps from the waiting position to the Backhand position, as seen in Diagram 4.

Then the Backhand stroke is made.

Diagrams 3 and 4 are thus described in 'The Game of Squash' (p. 61).

"In the Diagram you see your feet in the waiting position, resting on their balls and not on their heels.

"To pass into the Forehand position, you may move your right foot back, so that it will be behind your left, and then turn your left foot round as on a pivot. This will be better if the ball is to be taken further back in the Court.

"If, however, the ball pitches 'shorter,' and is to be taken rather more forward in the Court, then move your left foot forward, and let your right foot rest on its toe. (If the ball is to be taken very near where you are, you may move your left foot forward actually during the stroke itself.)

"Notice how either movement may help to bring the left shoulder forwards.

"To pass into a Backhand position from the waiting position, either—

"Move your left foot back and pivot your right foot round, as in the Diagram; or else

"Move your right foot forward, and pivot your left foot round. Here, again, notice how either movement may help to draw the left

shoulder back. The steps should be practised again and again until they have become quite easy and automatic. I have had to practise them many thousands of times."

For further notes on these Diagrams, see Chapter X.

The ideal of movement, if it is to be continued for a long while, is that large muscles should be employed, and that each action should be a preparation for the next. Thus in walking we use large muscles and the step-forward of one leg helps the other leg towards its step-forward. And so we have to practise such Forehand and Backhand strokes as will naturally lead us not only to use large muscles, but also to end up somewhat near to the waiting position.

Hitherto we have spoken of the strokes as if they were single and simple things. It is essential, however, to consider the whole apparatus of a full stroke, the movements of the trunk and the shifting of the body's weight, the movements of the shoulder, the upper arm, the forearm, the wrist, the fingers, to say nothing of the grip of the racket.

It is almost indispensable to a correct and safe stroke that the racket should be meeting the ball in a line opposite to the line of its approach, for as long as possible, and therefore that the large muscles of the body should be employed. See the Diagram in Chapter XI.

And in the ordinary stroke there are other points which various players would consider to be essential: the help given by the left hand and arm and shoulder during the stroke is by no means unimportant.

It is vital also that we should economise the energy of the rest of the body; we should not make unnecessary exertions with muscles that we do not in the least need to employ.

In addition, we should have at our control a stroke

independent of the position of the feet—a stroke which relies chiefly upon the body-swing and the shoulder-movement. Now and then there is no time even for this, and we have to rely mainly upon some of the smaller mechanisms, for example, the arm or forearm or even the wrist alone. But always there must be poise.

So much for the two ordinary strokes, Forehand and Backhand. These should be practised at first with a free outward swing, rather than with a swing across the body. That stroke can be added later.

Later also can be added the cut-stroke, which is not altogether distinguishable from the twist-stroke. The cut-stroke is an integral part both of Racquets and Tennis. In Racquets it is found in the Service; in Tennis it is found in the ordinary play. It will be described in Chapter XXXIII.

Besides this, we have the Half-volley and the Volley. Every player must be able to use these two strokes. It does not in the least follow that he should use them frequently; but, if they are not part of his available mechanism, he will always be liable to fail in them, just as the Lawn Tennis player will, if he cannot come up to the net to volley. He may be able to play a whole Match, as Mr. A. W. Gore (last year's Amateur Lawn Tennis Champion of England) may have done, without a single Volley; but until he *can* volley well he is always liable to be beaten by an otherwise inferior opponent.

This is not the whole of the ABC of play. One must know the angles as well as the flight of a ball; one must know what will happen to a ball that has struck the Back-wall, or a Side-wall, or both. Back-wall strokes hold quite an important place among the elements of success.

Then we must know how the balls will bounce according to their pace, cut, twist, and so on.

We must also master at least one kind of Service.

Nor is this enough. For we must know in what part of the Court we should stand whilst we are waiting. There seems to be little doubt that, usually, we should stand near the central line down the Court. But whether we should stand near the Back-wall, or further forward, is doubtful. Much depends on our activity. A player with a quick eye, like Latham, can afford to stand forwards: a slower player might find it better to wait.

Each stroke, let us remember, seems a simple thing; in fact, a rally consisting of many of these strokes, let us say a rally consisting of several ordinary Forehand and Backhand strokes, two cut-strokes, a twist-stroke, a Volley, a Half-volley, and some Back-wall and some Side-wall play, will itself seem quite a simple thing. Yet each stroke is complex, each stroke is a word of many letters, each rally is a sentence of many words. And most of us would find it worth while to learn the letters very early in our life (not necessarily before we learn any words); and the words¹ before we learn the sentences: and the sentences before we learn the paragraphs and chapters. We need not learn the alphabet at the very beginning, but it is worth while to learn it somewhere near the beginning.

For my own part, I do not play games merely for amusement and recreation. To me they are work, they are creation. I find them teeming with problems which I long to solve; the test of the solution is progress and increased pleasure and—further problems. Each problem truly solved becomes in turn a fresh letter in my alphabet, a fresh word in my vocabulary.

¹ The word *STROKE* might suggest the initials of Sideways position, Timing the ball, Racket up, One full body-swing, Knee of right leg unbent, Eye on ball.

CHAPTER X

MOVEMENTS AND POSITIONS BEFORE STROKES

THE holding of the racket must be correct. That is an essential of good play. This does not mean that one should always grip the racket tightly, but that, except for intervals of rest, one should habitually have the fingers placed ready for a correct tight grip. The special "grips" for Racquet and Tennis strokes will be considered in Parts III and IV. Meanwhile we must be content with generalities.

In 'The Game of Squash' (p. 38), I wrote as follows :—

"What part of the handle should one hold? Should one hold the handle near to the end or somewhat nearer to the face? For ordinary purposes the hand might reach to about three inches from the end. But, if one has a weak wrist, or if one is taking a ball from close to the Back-wall, it might be better to hold the handle at a point far nearer to the face. This 'clubbing' of the racket will give more certainty. For a hard drive, on the other hand, it may be better to hold the racket almost at the end."

As to the fingers, they may "group themselves" in various ways. The Latham Racquets-grip will be described in Part III. A useful arrangement for ordinary strokes is the one in which the flat of the handle lies across the middle of the pointing finger, as in Illustration VIII. The right hand is closed over the handle,

the fingers being somewhat apart rather than hunched and huddled together.

If the player now holds his racket with the head up, say in the hand-mirror fashion, as in Illustration VII, he may proceed thus to master the ordinary movements and positions of the feet before strokes.

To the following general movements and positions before strokes there must be some noticeable exceptions, as when one is taken by surprise, and has to resort to the flick of the wrist and some shoulder-jerk in order to get back a ball; and when one is only able to turn the body rapidly without moving the feet. Tom Pettitt is perhaps the best exponent of the shoulder-jerk and wrist-flick. It is marvellous to see what he can achieve, apparently without moving any other part of his body. But for ordinary players, without the wonderful eye and rapidity and strength, such a stroke would not be worth the risk. Then, again, besides the occasions when one is taken unawares, one may vary the position of the body in order to vary the pace and direction of the stroke. But as a rule, in Racquets and Tennis and Squash, as in Golf, the sideways position is essential to safety.

Of the forward-facing position of the feet for Forehand and Backhand strokes I need add little to what I said in 'The Game of Squash' (p. 50), where it was pointed out that this position may be inevitable in sudden emergencies.

"It is true that this may need less shifting of the feet, or rather that it may need a less unusual and more 'natural' position of the feet, and that it gives the player the best possible view of the coming ball, i. e. the view from the point towards which the ball is coming. But it has too many disadvantages. For not only is it awkward for a large number of strokes; it also excludes our free and powerful body-swing along the line of the coming ball. It relies too much on an absolutely correct timing of the ball, and often on a mere whip with the wrist, which makes a very risky unreliable curve."



FIG. 8.—THE HANDLE—BEFORE A GRIP OF THE RACQUET.

(See page 63.)



FIG 9.—MOORE READY FOR FOREHAND STROKE.



FIG. 10.—MOORE READY FOR BACKHAND STROKE.
(See page 69.)

Racquets and Tennis and Squash differ from Golf in this, that they do not allow one plenty of time in which to plant one's feet correctly. In Racquets and Tennis and Squash one must *have come* into position for the stroke before he makes the stroke; and he must, if he can, be in such a place that the ball meets his racket somewhat as in the following Diagram, the ball

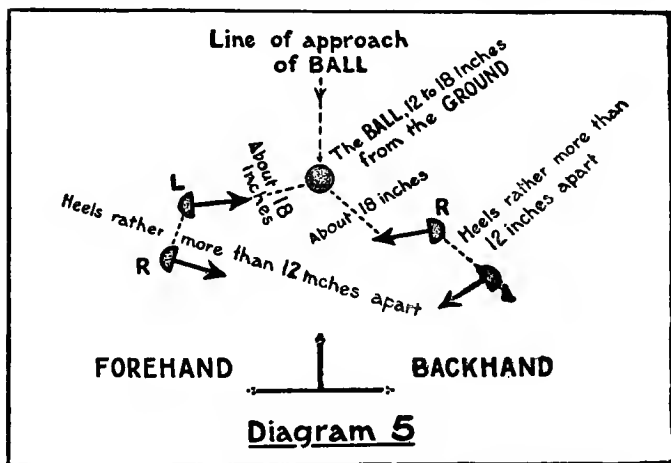


DIAGRAM 5.—A convenient distance of the Ball from the Feet.

being from 6 to 18 inches above the floor, and nearly opposite his forward foot; though sometimes a little behind it, and sometimes a little in front of it.

Before ordinary strokes, one waits poised, with the feet on their balls, alert to move anywhere. One watches the opponent, as a boxer does, unless one knows where the ball must be returned. It was said that Barre, the great French expert at Tennis, used to know almost invariably the direction in which his opponent was

bound to hit the ball. In such a case it would be waste of energy to be ready for any and every kind of stroke. The Lawn Tennis player is content, as a rule, to leave the risky shots out of calculation, and to go to the place

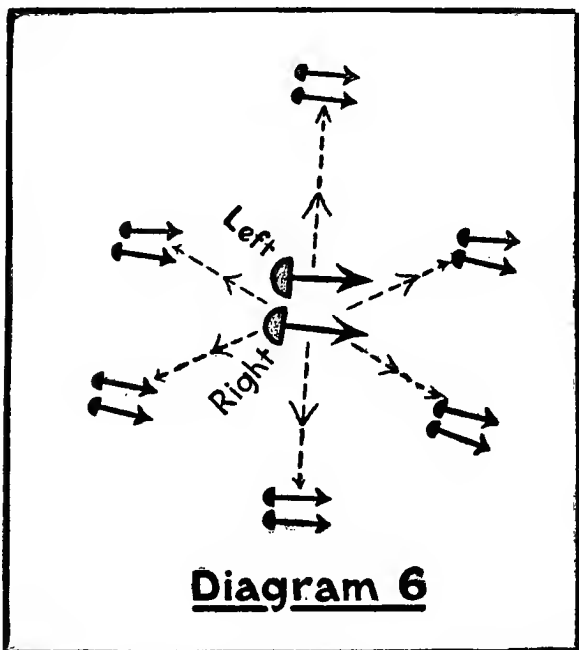


DIAGRAM 6.—How to move towards a ball after the Forehand Position of the feet has already been formed.

where the chances are that his opponent *must* return the ball. Such a player ignores the risky stroke by his opponent: indeed, it is part of his policy to tempt his opponent to make it, the odds being ten to one that he who tries to make it will fail.

Suppose the opponent hits the ball to one's right

hand, i. e. hits it so that one will return it forehanded ; then one of two movements may be advisable.

If one is going to take the ball at some spot in front of the spot where one is waiting, then one has to move forwards ; if one is going to take the ball at some spot behind the spot where one is waiting, then one has to

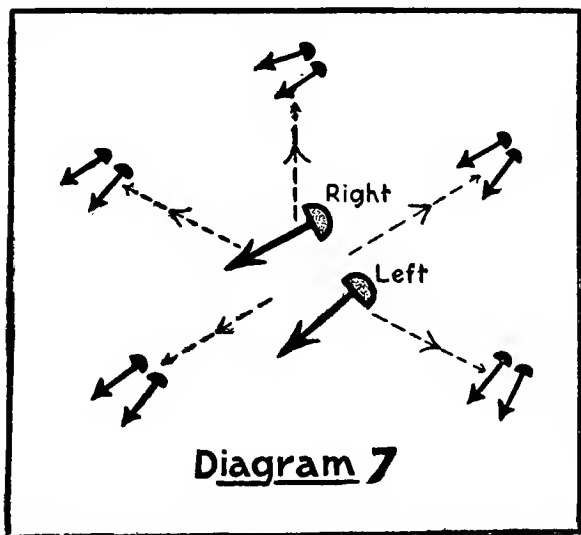


DIAGRAM 7.—How to move towards a ball after the Backhand Position of the feet has already been formed.

move backwards. In such cases the feet may shift as in Diagram 3 (Chapter IX). This will change the body from the waiting position to the Forehand position ; the racket is up in the air. In this position one moves to the required spot either by short steps or by long strides. Diagram 6 will show directions in which one should be able to move while still maintaining the Forehand position.

Diagram 7 will give similar directions to be followed while one preserves the Backhand position.

The principle is, first to form the sideways position, and then, *in* that position, to move towards the ball. This, as we have remarked already, seems to me to be one of the most essential features in Latham's success. When he runs for a ball, he does not run in the ordinary way, facing forwards, but runs with his feet and body already *in* position. He can run sideways almost as well as he can run straight. Batting at Cricket gives one a good example of a similar method. What good cricketer, when he is going to run out to the ball, first faces forwards, then runs out, then faces sideways again? The good cricketer comes out sideways. Thus he is already *in* position when the ball comes. Success in this implies practice in moving both backwards and forwards and sideways, with the feet and body either in the Forehand or in the Backhand positions.

As we have remarked elsewhere :

"It is needless to say that this sideway running is extremely awkward at first. But it will become easier and easier with practice, until at last you will be able to do as the result of conscious and repeated effort what Latham does unconsciously and instinctively. The illustrations will suggest a few directions in which the feet may move. They must preserve their relative positions. And these positions must have been formed as long as possible before the stroke is to be made.

"It is a question¹ whether one should move about with short steps or with long strides. The former encourages the desirable habit of alertness and smartness, the latter the equally desirable habit of calmness and deliberateness. As to accuracy, there is little to choose between the two ways. It is possible that with long strides you will be less likely to be 'caught on the hop.' But I expect a good deal might depend on the nationality and temperament, and on whether one is short or tall, lithe or ponderous, in training or out of training ; and on other considerations."

¹ Compare Cricket, where the batsman may shuffle out, scuttle out, jump out, stride out, or only stretch out.

It is no easy task to preserve the balance under such conditions, especially when one remembers that it may be better to hold the racket with its head up. Some prefer to hold it as a hand-mirror, whereas others support the head with the left hand : the latter is the commonest position for the Lawn Tennis player.

Before the stroke, the racket and the arm come up and back with the shoulder, in order to prepare for the swing of the stroke. With the expert, the swing backwards and the stroke forwards, together with the shifting of the feet, seem to be one single indivisible movement. But the parts of it can easily be separated, and then practised one by one. Before the stroke the head is held back, the eye watches the ball, the shoulder and the arm draw away from the ball, the other arm and the shoulder help in the swing. So we are brought to the movements during the strokes.

Photographs IX and X will show the player (Moore) ready for a Forehand and for a Backhand stroke. These positions are not exactly the best for either Racquets or Tennis. But they are very useful for Squash-Racquets and Squash-Tennis.

CHAPTER XI

MOVEMENTS DURING STROKES

WE may assume that the learner is now in position, with his feet and his body facing sideways in the direction of the spot where he will take the ball. Not only this, but we may assume him to be placed so that the ball will be hit with an ordinary stroke, or Volley, or Half-volley; so that it will not be too near him, nor too far from him, nor too much in front of him, nor too much behind him; he will be in that spot where a good swing will catch the ball fair and square; the racket is lifted (or ready to be lifted) up and back, the shoulder being up and back also, the eye on the ball. Now for the stroke itself, which perhaps should not be taken while one is running, and certainly not while one is moving backwards. The weight is on the behind foot; it passes onto the forward foot as the body swings round.

But the head must not swing round with the body; the head must be kept almost as steady as it is at Golf.

For the full stroke, the trunk of the body, the shoulder, the upper arm, the forearm, the wrist, and even the fingers, may all move together at the moment when the racket hits the ball. The pace of all this combined movement may be enormous. But the pace may be varied by the disuse of one or more parts, and even by

a movement in the opposite direction, to give a kind of drag. Players were often wont to wonder how Saunders altered the rapidity of his stroke so imperceptibly. The explanation probably was that, while he moved most of his muscles as usual, some of them he kept still, if he did not actually move them in the opposite direction to effect a drag.

But, although the pace is great at the moment while the ball is being struck, as a rule one should not stop the pace at that very instant, but should let the racket follow through the stroke, and along the direction of the retiring ball, as at Golf. The racket may fly up, and the body may move towards the waiting or forward-facing position.

As we shall see when we come to the Latham stroke at Racquets, there is a better method for any one who has a good eye—the arrested stroke, which resembles the flicking of a peg-top. Here we are dealing with ordinary strokes for ordinary players. And for these ordinary strokes the following hints will be found useful.

“Although there may be exceptions, still the beginner should try at first to play with a swinging racket which shall offer its full face fair and square to the approaching ball. Besides the swinging and the full face, there is a third requisite: the racket should move for as long as possible in the line of the approaching ball, so that, in case one may be a little too early or too late, the racket may still be meeting the ball in a line which shall carry the ball to the Front-wall. Fourthly, the racket should usually be gripped firmly during the stroke.” (From ‘The Game of Squash,’ p. 36.)

If one is taken by surprise with the feet still facing forwards, then one must be content to twist the body itself round, and to get the swing thus, with some help from the shoulder; or even merely to flick up the ball with the wrist. But of course the risk of such a movement is great, as the following curves will show. The

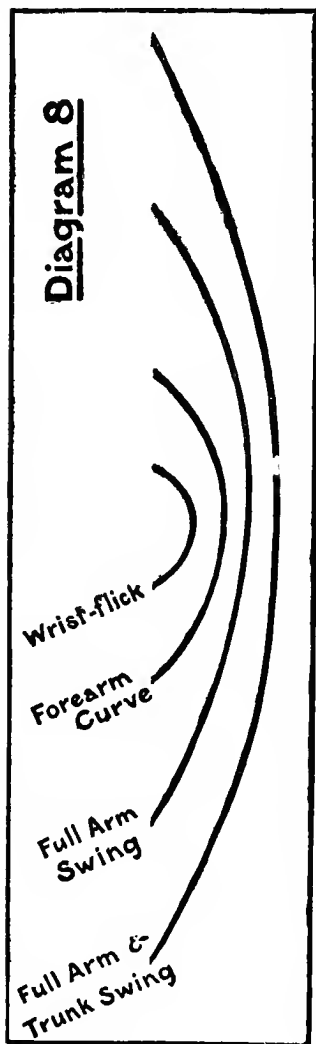


DIAGRAM 8.—Rough idea of the risk incurred by the Wrist-flick alone. The full swing moves along the line of the approaching ball, and therefore with this full swing it is less fatal to meet the ball a little too soon or a little too late.

wrist-curve involves the greatest chance of error in timing the ball: the body-swing with shoulder-movement and arm-movement involve the least.

There are some who, during the stroke, find it useful not only to shift the weight from the back onto the front foot, but also to take a step forward with the front foot, as one would at Fencing. I think that few if any Racquet-players do this.

About other details of the stroke and its mechanism, even for ordinary occasions such as a game of Squash, there may be much dispute, but, as I said in the little book on that game,

“Whichever stroke be adopted, three things are certain.

“1. The first is that the position must have been already made (grip correct, racket up and back, etc.)

before the stroke is begun. The stroke should as a rule not be begun by the player while he is running on his toes.

"2. The second is that the player must keep his eye on the ball from the very moment that the ball has left the opponent's racket. Till that time let him watch his opponent's eye or racket and arm ; but after that time he must observe the golden rule of Golf.

"3. The third is that, the moment the stroke is over, the player must be alert on his toes and prepared to have already got into position before he has to make the next stroke. Let him now look no longer at the ball, but rather at his opponent."

When the player proceeds to practise the ordinary strokes (Chapters XIII and XIV), he will be advised to master first the full and easy swing, then the direction of the stroke, then its elevation, then its length and pace, and, last of all, its cut or twist or other varieties.

CHAPTER XII

MOVEMENTS AND POSITIONS AFTER STROKES

THE stroke should leave the player ready to face forwards with the feet and body and eye ; this readiness may be the effect of the body-swing and of the stroke which has followed the direction of the ball. For (unless one has tried the Latham stroke) one has carried the racket through, and has not stopped it soon after the instant when the ball has been touched. As if one were playing Golf, one has let the racket move beyond the striking-point, and upwards. This full stroke leaves one nearly in the waiting position, so that one may pass easily into the right position for the next stroke. The right waiting position is shown in the Illustration in Chapter IX.

Besides the position, one must also have balance in that position. The tendency of the powerful body-swing is to throw the body out of equilibrium, and the player is hurled forwards. It requires either great natural ability, or else great practice, to avoid being thus disconcerted. This is especially the case when a player has made either a very difficult stroke, or what he thinks to be a killing stroke, and so is unready for the ball to be returned. He is content with his supreme effort. It is indeed difficult, as it were to give half the body away,

and to let the other half of the body contribute its help, and then to be ready to do the same thing again the next moment. And yet it is important that he should be ready, unless he is absolutely sure that the opponent will not return the ball at all ; or unless he is sure that the opponent will return the ball to this side and not to the other.

As a general rule, however, one should assume that one's opponent may return the ball to either side, unless one knows his play well. Therefore one faces forwards both with one's feet and with one's body, and with one's eye one watches the opponent and his eye, as at Boxing, and then, when he has hit the ball, one notices the ball. One is alert on one's toes, not on one's heels, and one has the head of the racket up.

This takes one again to the position before the stroke. Thus we have the complete circle. One is now nicely balanced on the balls of the feet, on those swing-points which nature has so placed that the heel behind and the toes in front, if pressed upon, impart the backward or forward impulsion to the body. One has, so to speak, alighted poised, prepared to move into the position either for the Forehand or for the Backhand stroke, as in Chapter X.

CHAPTER XIII

PRACTICE WITH APPARATUS

Note.—The Apparatus alluded to here can be obtained from Messrs. Prosser and Son, Pentonville Road, London, N., for seven shillings.

FOR practice outside the Court one needs good air, good light, and as open a space as is possible. Of course exercise out-of-doors is best of all; but, if that be impossible or unfeasible, then exercise in a large barn or empty room or hall or passage may be better than nothing. If the space is small, then it might be better to play with a curtailed racket-handle, perhaps weighted at the end. I often carry about with me a racket-handle in order that I may practise Racquet-strokes. I have a similar handle for Tennis. Either can be carried about in a small bag. One is far more inclined to go through this exercise in the early morning, if one has some such reminder.

One may form the positions before the strokes, holding the racket up; then one may do the strokes, paying special attention to the body-swing. Then will follow naturally the position after the strokes. And one may also perfect oneself in running in various directions, *in position*, with the racket up in the air.

It is important at first to do the foot-work practically

independently of the body-work. Later on, the two may be combined. The foot-movements have already been illustrated. At first there need be no ball at all, except in imagination. There must be the muscular movements, but there need not necessarily be exercise for the eye at present. It is essential to repeat the muscular movements till they have become automatic, and integral parts of oneself. I am here, as indeed almost throughout the book, giving suggestions not for genius-players but for beginners, and for those who find difficulty in improving as much as they feel that they might and should.

When one has made such common movements of the feet and body fairly easy by constant repetition, then it is advisable to learn the normal Forehand and Backhand strokes, with a ball stationary in the ideal place, i. e. in the place where one would always like it to be during a game. It has been said that very few players would fail to make good strokes if they always had the ball just where they wanted it. Now if the mountain will not come to Mahomet, Mahomet must go to the mountain; if the ball will not come to the player, the player must go to the ball—must have gone to the ball already before he attempts to strike it. Later on, of course, he will learn how to hit the moving ball. But at first he should, I think, hit again and again a stationary ball in the easiest position, whatever that may be.

If he once gets into his mind the *picture* of himself standing ready in the right position, and hitting the ball (which is itself at the right spot), and in the right way, and if the various movements are already correct and half-unconscious—then, directly he goes into the Court to play, his tendency will be to move of his own accord into that position in which he will be right for the ball

and the ball will be right for him. In his memory and imagination there is registered a clear impression and scene, and, as it were, a *sensation* of himself standing at a certain place, and then hitting that ball correctly. He will find himself inclined to reproduce that memory in reality when the game itself begins.

Photograph XI shows a Tennis player ready for his Backhand stroke. The ball is just where one would like to have it. And, if one could repeat the sight of such a picture, and the feeling of being posed thus, a sufficient number of times, then one would tend to judge the flight of the ball more and more accurately the oftener one played.

For such practice it is necessary to have a ball which can be placed at any height, and which will return to the same place after it has been struck. For a long time I could not see how this problem could be solved.

First of all I used to suspend a ball after the fashion of the old Punch-ball. India-rubber was fastened to it both above (to the ceiling) and below (to the floor). It could be put at any height, for it was attached to rings in the ceiling and the floor. And it would always return to the same spot. But it was impossible to carry through one's stroke with the racket, because the india-rubber was in the way.

Then at last I solved the difficulty by the Patent Apparatus which appears in Photographs XI and XII. The ball is hung from the ceiling; the cord by which it is hung passes through a metal ring in the ceiling, and is fastened to a clip in the Side-wall. At this clip the cord can be pulled or loosened, and thus adjusted so that the ball may be set at any height. When one strikes this ball it swings freely, and then returns to the same place.

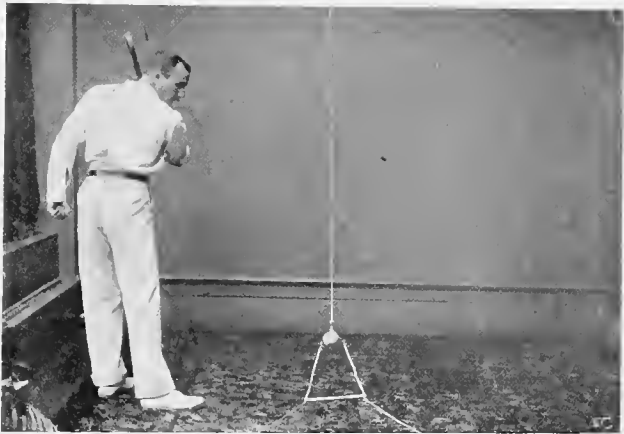


FIG. 11.—BACKHAND STROKE, WITH APPARATUS.
First position.

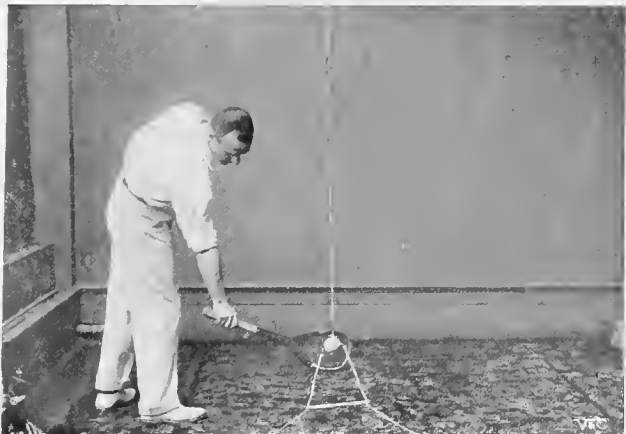


FIG. 12.—BACKHAND STROKE, WITH APPARATUS.
Second position.

(See page 78.)



FIG. 13.—FOREHAND STROKE, WITH APPARATUS.
First position.



FIG. 14 —FOREHAND STROKE, WITH APPARATUS.
Second position.

(See page 79.)

It is easy to carry through the stroke. But of course such a simple Apparatus would have had this disadvantage, that the ball would swing like a pendulum backwards and forwards for a long time before it stopped again at the right place. Therefore two other cords go out from the ball in the direction of the stroke. They are tied to other clips, or to chairs etc. The ball is now adjusted as before to any required height. When it is struck, it flies freely out, followed through by the racket. The ball then returns to the same place, not beyond it as before, for it is brought up suddenly and checked by the two cords. It is jerked back, trembles, then stops still, and awaits the next stroke.

We may give here a few general instructions for ordinary strokes to be made in a large room with this Apparatus. Some instructions for the Tennis Service will be suggested later on.

For ordinary practice one may take a Lawn Tennis racket or Squash-Tennis (Slazenger) racket, and may use the Apparatus with the Lawn Tennis ball. This can be obtained from Messrs. Prosser and Son, Pentonville Road, London, for seven shillings.

The instructions here are only for ordinary practice. The differences for individual strokes will be mentioned later on. The chief requisite is to have the feet in the right position. There are, of course, several right positions, but a good average for the Forehand stroke is shown in Photographs XIII and XIV. This position may be marked with chalk on the floor. The left foot is almost in a line with the ball, but rather in front of it than behind it; and is at a distance of about 18 inches from the toe of it, and is suspended at about 12 to 18 inches from the floor. The feet are in the right position, i. e. facing sideways (see Chapter X); the racket and

the right shoulder are up and back; and the eye is on the ball.

Otiose as it may sound, it is yet true that a few seconds (or even minutes) spent in the right position whilst one watches the ball in the right spot for play, is by no means wasted. It fixes the ideal more permanently upon the memories of sight and feeling. For the correct position produces a physical "feeling" of a very distinct kind: it produces a feeling analogous to that produced by a successful Half-volley. One *knows* that one is doing well. The physical conscience (not *mens conscia recti*, but *corpus consciuum recti*) is fed and satisfied.

One now makes a plain drive, but not too fast at first. All the movements of the body may contribute power for this drive, and the whole body swings through, the weight passing from the back foot to the front foot. One follows the ball with the racket, letting the ball fly forwards in front of it into the air.

The racket should swing, not across to the left, but out and away to the right; the body turns round to the left, and then the feet change to the forward or waiting position.

One repeats this stroke till one begins to feel tired; then one can rest, or else practise another exercise.

Now pass into the Backhand position, as in Photograph XI. Make chalk marks for the places where the feet should go. The right foot should be nearly in a line with the ball, but somewhat behind the line; the ball should be, as before, about 18 inches from the toes, and about 12 to 18 inches from the floor.

The movements of the Backhand stroke can now be repeated, as in Chapter XI.

After one has practised the Backhand stroke of the ordinary kind, and after it has become so easy that one

can make it with all the different movements combined, and yet not lose one's balance, then one may practise getting into the Forehand and Backhand positions. Let us take the Forehand first.

Stand behind the ball, somewhat to the left, facing forwards in the waiting position, and with your eye on the ball. Now step into a Forehand position (see Diagram 3, Chapter IX), and then move sideways into the position for hitting the ball with a Forehand stroke. As we have pointed out, Burke, the Lawn Tennis Champion, moves into position by strides; Latham, by short steps. After you have moved into position without ever taking your eye off the ball, then look down to see if your feet are on the chalk marks. If not, note how far off they are, and in what direction, and practise until you can get them every time over the marks. When you can do this, then make the movements of the actual stroke.

Now stand behind the ball, rather to its right, and again facing forwards and on the alert with your eye on the ball. Try to step similarly into the Backhand position. Then correct your mistakes, if necessary. Next, when you can step into the position easily time after time, let the Backhand stroke itself follow.

This should make the two ordinary strokes, with the movements which lead up to them, and the movements which follow them, an inalienable part of your play and of yourself. The drudgery may seem not nearly worth while until you have been through it, and then you will never regret a minute spent on the practice. For the art of being always in position is one of the greatest in life.

It took me a very long time before I could make these movements easy and half-automatic and sub-

conscious. I used to be always in the wrong position: indeed, some years ago, most people despaired of my ever getting any right position or stroke or style at all. But while I was in America I was often told that I was always in the right position with my feet and body, and that this was the secret of my success. If it was, then my success was almost entirely due to careful practice outside the Court, partly without Apparatus and partly with it.

The Apparatus can be set up in any space where there are a few yards to spare, and where there is a beam into which the top screw-hook may be put. When it is once ready, then the stroke of any expert may be clearly seen and correctly analysed and afterwards practised, part-by-part, at odd moments in the early morning or during the day-time (before one's lunch) or late at night. The practice will enable a beginner to acquire the "indispensable mechanism" of any given stroke outside the Court, and therefore with less trouble and time and expense.

Let us take an example. One wishes to imitate Latham's Backhand stroke at Racquets, or Pettitt's Force at Tennis. One asks the expert to fix the ball right for his ideal stroke, and then to make that stroke a few times. One marks where his feet are, and the positions and movements of other parts of his body.

Then, allowing for differences of height, build, etc., one forms one's own position, under supervision of Latham or Pettitt. One tries to make the stroke. One is corrected, and tries again. Eventually one gets the machinery into correct order. *Then* one can repeat the stroke at leisure by oneself, with only an occasional reference to the expert.

Or, again, one sees a useful *tour de force* during a

game. When one comes home, one reproduces it and repeats it with the Apparatus, and thus one adds another item to one's *répertoire*.

With the Apparatus one can vary not only the height of the ball from the ground, and one's distance from it, but also the direction in which and the height to which one will hit it. One can practise the useful art of masking the direction of one's stroke.

But in this book I have avoided elaborate instructions as to *minutiae*. Such are best left to the care and discretion of the individual Marker, and to Latham's description in the forthcoming hand-book about the Apparatus.

The practice with Apparatus is not the game itself, nor even the stroke itself. It is apprenticeship for the stroke. It trains the muscles to work together in harmonious co-ordination. It bears to the game almost the same relation that certain (American) Football practice bears to American Football, or Punch-ball practice to Boxing. It will be time enough to have opponents when one has learnt how to hit.

Among other Apparatus one may mention the Punch-ball itself, the skipping-rope, and—last but not least—the peg-top. This should be invaluable in giving the quick shoulder-jerk and wrist-flick such as Pettitt loves.

CHAPTER XIV

PRACTICE AGAINST A WALL AND IN A SQUASH-COURT

THE player who has been through the drudgeries suggested in the previous Chapters now finds it comparatively easy to pass at will from the waiting position to the Forehand or Backhand positions; then to move to any place, keeping the position all the time; and, after that, to make a correct average stroke. When he has finished this, whether it be Forehand or Backhand, he should be left with his balance preserved, in the waiting position (or nearly so), and ready for a similar performance.

So far, however, the ball has been stationary. We now come to play with a moving ball, which is a very different matter.

Any ball or any racket will do for practice, though a Lawn Tennis ball and a Lawn Tennis or Squash Tennis racket will probably be the easiest to get. Any wall may be used, for instance, the wall of a room. A dado or a chalk-line or an imaginary line will represent the play-line or the net.

Such practice may be compared to practice by means of the Apparatus. It is better than ordinary practice with the Marker in the Court in so far as it is cheaper, takes up less time, is possible at odd moments

and in odd places, and enables one to go through the movements so many more times in a given number of minutes. And one finds less to distract one's attention under such conditions. Only at first the movements should be superintended, if possible, by the Marker or by some other expert.

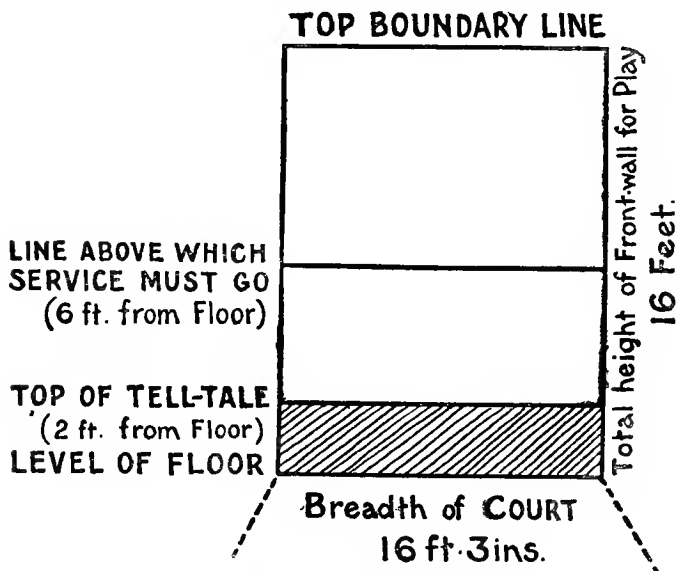


DIAGRAM 9.—Front-wall of a Squash-Tennis Court.

The disadvantage of ordinary practice with a Marker is that no Marker, however skilful, can send many strokes exactly alike. Hence the player must be thinking not only of the position of his body and of the correct movements for the stroke, but also of the position of his feet before the stroke. His mind is, like that of Achilles, "divided hither and thither." He has too

many points to attend to at once. Play against a wall or in a Squash-Court (for the Front-wall of a Court, see Diagram 9) has been found very useful for Lawn Tennis. The Allen brothers keep up their Lawn Tennis practice by this means through the winter months; and I find practice with a Tennis racket and a Lawn Tennis ball in a Squash-Court by far the best preparation for a Tennis match. It especially encourages activity. And ten minutes of it is ample exercise for a day.

Let us first take the Forehand stroke. Stand in the waiting position. Hit the ball up onto the wall so that it will return to your right side. Do not try to hit the ball back yet, but notice where it goes just before it hits the floor for the second time. In fact, notice where it would be if it were in that ideal spot which you see when you practise with the Apparatus (Photograph XIII). You ought to be in your old ideal position, ready to hit the ball there.

Now send the ball up again, as nearly as you can in the same way as before, and this time move so that you will be in the ideal position. Do not make the stroke yet, only prepare to make it. Concentrate your mind on the correct position. Notice whether you are too far forward or behind, too much to one side or to the other.

This seems a tedious method, but I have found that it repays trouble. When you can move into position easily, then try to return the ball up against the wall, not across to your left, but back to your right side.

If in trying to do this you hit the ball across to your left side, what was wrong? Either your feet were facing forwards too much (for remember that the tendency of the arm is to move *across* the body, like a pendulum, and not straight forward), or else your swing with your



FIG. 15.—MOORE IN A SQUASH-COURT, SERVING FOREHAND.

(See page 85.)



FIG. 17.—WRONG POSITION.

(See page 109.)

arm was not carried through after the ball, as at Golf or Cricket.

If the ball was hit too much to the right, what was wrong? Your feet may have been facing too much away from the ball, or your swing was carried too far outwards.

If the ball was hit too high, then your feet were too much behind the ball, and thus you took the ball while your racket was swinging upwards.

If the ball was hit too low, then perhaps your feet were too much in front of the ball, and thus you took the ball while your racket was swinging downwards.

So far, it has seemed to be almost entirely a matter of the feet and of a good full swing outwards. Apart from these two faults you ought to be able to keep up the ball again and again, returning it always to your own right side. Do not avoid Volleys and Half-volleys: keep the ball going; but try to get into the position for an ordinary stroke.

Go through the same practice with a Backhand stroke, returning it down your left side, and not across to your right side. Practise until you can keep this up again and again.

It is very easy to add the cross-stroke, both Forehand and Backhand. But I think it is a pity to try this until you can return the ball down the same side.

Now for the Back-wall play, and the Side-wall play, for which the Squash-Court gives the best practice.

The measurements of a Squash-Court are seen in Diagram 10. Probably the cheapest kind of Squash-Court will be the American, which is made of wood. Examples of it are to be seen at Tuxedo, at Boston, at Newport, and at the Merion Club (near Philadelphia). The Cambridge Cement Courts are nearer to the size of

the American. The Lord's Court is much larger, being 42 ft. by 24 ft. 1 in. ; its Back-wall is 8 ft. 8 in. high ; its Service-line 8 ft. 9 in. ; its Play-line or Tell-tale 2 ft. 4 in. The Cross-Court line is 23 ft. $\frac{1}{2}$ in. from the Front-wall.

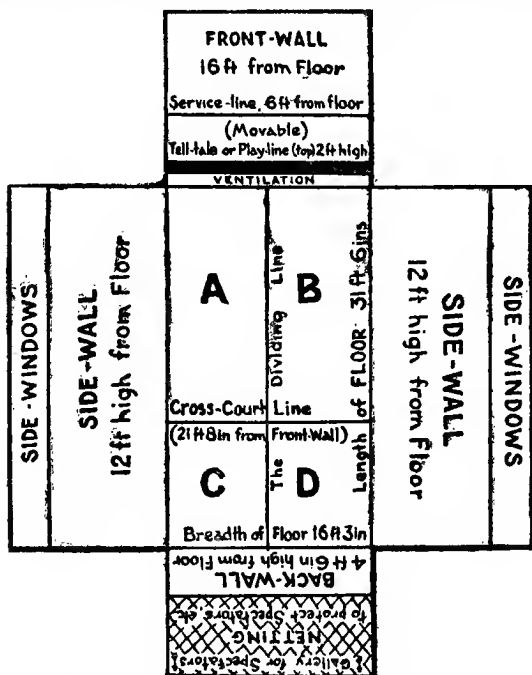


DIAGRAM 10.—Plan of a Squash-Tennis Court (American).

For further details, and for hints on the building and lighting of Squash-Courts, see 'The Game of Squash' (J. F. Taylor and Co., New York, and George Bell and Sons, All-England Library), from which the design and specification, so kindly planned for me by Mr. James B. Lord, are quoted below.

The cost of a Squash-Court varies according to the material, which may be a cheap single layer of wood, without anything much except the floor and the four walls. Or it may be a double layer of cheap wood or of expensive wood; or it may be concrete, or Bickley cement, with or without bath-room, gallery, etc. The Bickley cement obviously gives the best practice. I suppose that a very cheap kind of Court in England would not exceed £50 in price, unless electric light were added. Electric light should not be directed so as to shine in the player's eyes, but should be thrown onto the Front-wall by reflectors, or onto a white sheet on the ceiling, so that it may reach one's eyes indirectly.

Now let us take the Back-wall play, the general rule being to strike the ball in the same ordinary position as before, but, while one is waiting and getting ready for the ball, to face not towards the Front-wall, but rather towards the Back-wall.

Face the Back-wall, and throw the ball onto it, rather to your left. Watch where the ball would fall just before its second bounce. Then throw it up again as before, and get into the ideal position. Do not hit the ball at all until you can easily get into the ideal position. Keep your eye on the ball all the time. You will soon find that you will move instinctively into the right position without effort. You will now be in the Forehand position, with the ball just as it was on the Apparatus. See the Photograph in Chapter XXIII.

Then repeat this and afterwards make the Forehand stroke, hitting the ball so that it returns to your right-hand side. When you can do this easily, then throw the ball onto the floor first, and thence onto the Back-wall. It is harder to return this ball, because it will give you less time to wait; for now you have to hit the

ball before it shall have touched the floor again. But the same process may be employed. First see where the ball falls ; then get into position ; and then add the Forehand stroke.

Do this also for the Backhand stroke ; this time of course you throw the ball rather to your right side as you face the Back-wall.

This Back-wall practice is possible in some kinds of spare-rooms, but Side-wall play is possible in very few.

For Side-wall play make the simple strokes which are explained at the beginning of this Chapter ; try to keep the ball between yourself and the same Side-wall.

Take the Forehanders first. The ball will sometimes hit the Side-wall. In that case, return it onto the Front-wall without smashing your racket against that wall. Drag it along as near to the Side-wall as you can.

Then try the Backhanders on the same plan.

Next try strokes thrown in different ways, e. g. to the place where the Side-wall meets the Back-wall, and adopt the same method as for the Back-wall strokes. First throw up the ball, and watch where it bounces for the second time ; then do the same and get into position ; then do the same and add the stroke itself.

Let us repeat. This is drudgery, but it is not unhealthy exercise. It may give firm foundations for style and for improvement of style, as well as for enjoyment ; and it may give a good method for the learning of any game. The principle is to split up a complex whole into simple parts, and to practise part by part, and to make each part as nearly as possible automatic and sub-conscious, under easy and cheap conditions, and at odd moments.

By this practice outside the Racquet-Court or Tennis-Court one can get ever so many more strokes at much

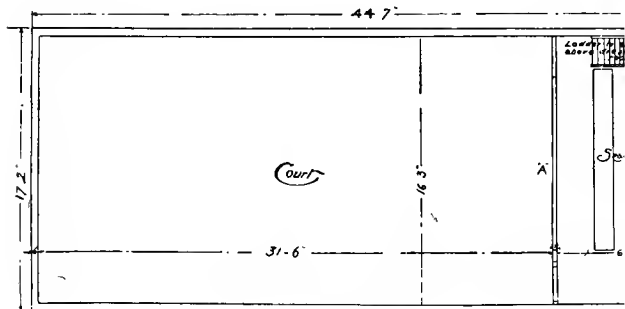
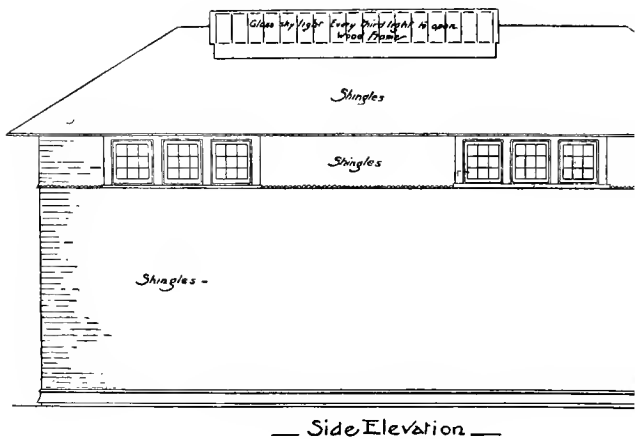
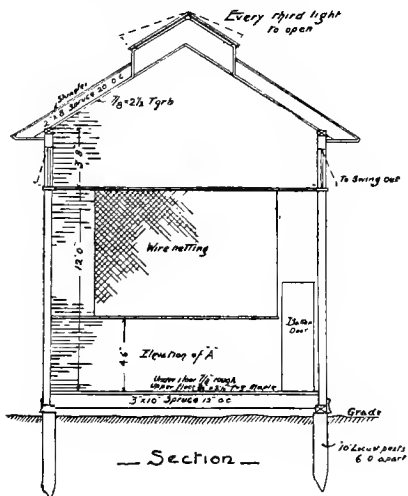
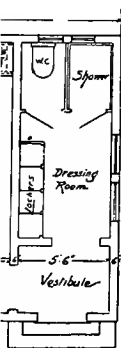
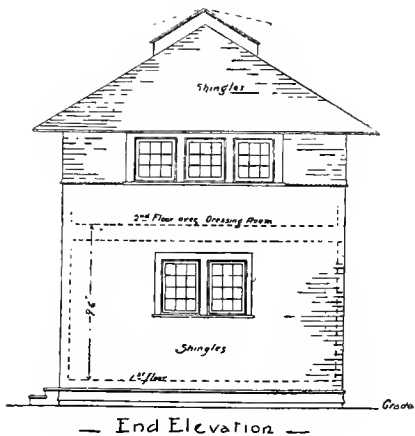
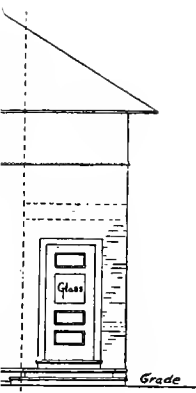


FIG. 16.—SKETCH

Scale $\frac{1}{4}$ in



A SQUASH-COURT.

= 1 foot.

(See page 91.)

less expense. Such exercise in one's room is quite easy, both in the early morning before the bath, and in the evening after business and before dinner, and it is valuable for the mind as well as the body.

The Rules of Squash are very like the Rules of Racquets. In fact, as we have said elsewhere, Squash may be called Baby-Racquets; and it is the childhood that best prepares for the later life.

The advantages of Squash have been explained in the special book on that game. It enables one to get through more exercise and more practice in less time with less trouble in fetching the balls, and with less disappointment. Besides this, as it does not require so much accuracy as either Racquets or Tennis, it can be played satisfactorily by artificial light, which hitherto (quite apart from its cost) has never yet been satisfactorily applied to either of the two greater games.

In order that those who have the money, or else the energy to form a co-operative Club of Members, may be enabled to build a Court, I append the Design and Specification so kindly planned for me by Mr. James B. Lord, of New York.

CHAPTER XV

HINTS ON MATCH-PLAY

MOST players seem to prefer hard practice at their game till a day or two before the Match. Then either they rest, or they change their form of exercise. All seem to be the better for a good night's sleep beforehand. Many take light food the day before, though perhaps rather more food than usual on the day before that.

As to the meal that precedes the Match itself, it is a question how long an interval should be allowed if the food be stimulating, as flesh-foods are ; for it seems a pity not to play until the stimulating effect has begun to pass off or has already passed off. This is a matter for individual experience.

And so is the question of exercise before the Match. An early morning alternate walk and run before breakfast may give great energy for the play, or, on the other hand, it may tire the player.

But, in any case, there is need of a good wind and a cool head, and hence the deep-breathing exercise of Chapter I is to be recommended. It should be followed by the muscular relaxing. Not only is nervousness encouraged, but muscular and nervous energy is lost, by tight contraction of the face and hands.

It is a mistake to have much fat on the body. In Racquets above all games it is found to hinder the strokes. The quick turn of the body is rendered much more difficult by obesity. The litheness of the neck is also prevented.

The shoes or boots should grip the ground ; therefore, unless the india-rubber be of the very best quality, it may be well to have holes punctured in it. The clothing should be free. Into the pocket of the trousers a piece of chalk may be put, in case the hand shall become slippery. And some adhesive plaster may be kept near, so that one may bind it round the hand or a finger and prevent friction if a blister or sore place should form. I have lost more than one Match because of a painful blister.

It is a mistake to economise in rackets. I have lost several Matches through having too few of them ready. It is far better to have too many than too few. Whether they should all be quite new or not it is hard to say. It may be well to use them, if only for a few minutes, before the Match. Anyhow they should, I think, be as uniform as possible ; the strings should be carefully attended to in advance ; and strings which break during the Match should be mended at once.

Before the Match, one should think out the tactics of oneself and one's opponent, though not to the same morbid extent to which this art is carried in American University Football. But do not tie yourself down to any one plan. I remember an instructive incident in an Amateur Championship Match at Boston. My American opponent had noticed that I had usually come up to volley the Service in my practice-games. He also found that it paid him to come up and volley a hard Service. When the Match began, he served such

Services as would have been very hard for me to volley. Naturally I waited for them, and in turn I sent him Services which he could not volley easily. He had fixed his scheme of play, and did not change it after I had changed mine.

When you come into the Court, after a few free swings (which may be done outside the Court, to make the joints and muscles limber), have a knock-up, so that you may get used to the light, the Court, etc. It may be even advisable to get some one to rub over your muscles first. Mr. H. K. Foster never seems to warm up during the first game of any Match. The American Track-Athletes are particular to be rubbed before a race. In the knock-up, begin with a few gentle strokes, then notice your faults, and correct them by exaggerating the opposite fault. On each day one is prone to a particular kind of fault. One player will hit just too low, another will hit too much across the Court. Correct these faults while you are still warming up.

As a general rule, begin gradually. I have often been amazed at the methodless method of the boys in the Public School Competitions. They start at full speed, as if the game were only to last a minute. If you make a gentle beginning, you will be able to notice and to correct your several faults. It is much easier to do this while you are still cool and calm. Of course there are occasions when it is essential to win at the start; for some opponents cannot stand being beaten. Against them, the greatest effort must be made right at the outset. And if you are in bad condition you may be driven to win at once or not at all. But usually you should increase the pace and severity and activity by slow degrees. And keep something up your sleeve. If you are winning easily, rather than slack off—a most

undesirable plan—you can voluntarily deprive yourself of certain types of strokes: for example, the Volley and the Half-Volley.

One of the most diplomatic Match-players of whom I know was wont to try a needless variety of strokes during the first minutes of the play, so that he might understand his opponent's strong and weak features on that particular day. To lose a dozen points or so by this tentative method was no cause of anxiety to him.

He was also an adept at masking his stroke—at convincing you that he was going to make the stroke which he never made.

These two items of cool-headed calculation are not to be tried with impunity by any and every Match-player. Few can stand the ordeal. Indeed, scarcely any one may dare to be negligent even for a few moments.

Never be lazy and careless during any Match. Only a few of the most experienced and self-possessed Professionals can manage to do this without dropping their game altogether. I once saw two young Professionals playing a Match for a sum of money. The weaker of the two refused to receive odds; and the stronger of the two was advised to treat his opponent leniently. He began by doing so, and the opponent took heart, and played magnificently, while the stronger player could not recover the standard which he had voluntarily dropped.

More fatal even than slacking is bad temper. Never dispute the Marker's word, unless an appeal to the referee or the Gallery is allowed. Never be annoyed or angry except with yourself; and even that is a mistake.

As Mr. Lukin says, Match-play demands "patience, perseverance, and good temper. The head never loses any portion of its judgment without detracting in an equal degree from the accuracy of the hand."

While on the one hand one should never baulk his opponent by dawdling or by feigning unreadiness, or by standing so close to a ball that he cannot quite claim a let (fortunately all these "tricks" are rare), on the other hand one should demand one's due. If one is not prepared to take a Service, or if one has not free scope for a drive at Racquets, one should unhesitatingly claim a let. False modesty is utterly out of place.

After the play take care not to catch cold. The warm bath should be followed by the cool or cold water, and then by rubbings.

As to stimulants, the ideal is, of course, not to need them; to be quite fresh at the end of the Match. This means to have avoided before the Match whatever may render the blood clogged and weak, so as to start the Match with the blood pure and strong. It may be altogether inadvisable to give up stimulants only for the day or few days or week before the competition. I have made many experiments; and the result in my own case is that my need for stimulants depends on my diet more than on any other factor. With sufficient Proteid from fleshless foods, and with no stimulants for some time beforehand (stimulants include tea etc.), I feel no need for stimulants, even after hours of play. But with insufficient Proteid, or when I have been using stimulants beforehand, then stimulants have enabled me to keep on playing. On one occasion I remember that, when I began to fail altogether, tea kept me going for another hour. But, given a large amount of exertion,

enough Proteid having been taken, and other things being equal, the amount of my fatigue depends on the amount of stimulants which I have taken recently. In case of exhaustion, however, players who will not give up may find it better to resort to stimulants rather than work themselves to death.

CHAPTER XVI

GENERAL HINTS AND WARNINGS

THE first piece of advice of a general kind is, Begin early. Begin as young as you can, and keep constantly in training, whether you get regular play or not. Then you will enjoy your game when you play it, and you will play it till quite late in life. You need never fall out of practice if you keep up the exercises and the general physical condition. While others are foolish enough to drop their play, you will continue yours, and will improve your standard.

Then looking backward you will find it well worth while to have attended carefully to food and feeding (even if some experiments may have been unsuccessful), and to air and breathing also. If you have much bad air during the day, there is all the more need to have much good air at other times. You will have practised exercises, especially the relaxing exercises by which you may economise energy ; you will have tried some water-treatments and massage. And you will conclude that infinite carefulness has repaid itself a thousandfold. For you will have helped your work and your rest, as well as your skill in play, and your enjoyment of play. Do not grudge the time for training and for practice, even if at

first the process be somewhat dull and somewhat slow to bear fruit. For—we cannot repeat it too often—these are games for life, and not, like Football and Track-Athletics and Rowing, forms of exercise generally given up before the age of thirty-five.

So lay your foundations of health and training and play carefully, and build them without the actual games (as well as by means of the actual games), with little expenditure of time and money. Build them at home and at odd moments, for example when you are walking with a stick in your hand; build them inside the Court, by yourself or with a Marker. Learn the elements of play as you would learn a few sentences in a foreign language thoroughly well before you tried to talk or to read that language. And lay these foundation-stones one at a time.

Practise part by part, and concentrate your whole attention on each part at the beginning. Let the rudiments of style and play be one of the great aims in early years; then let improvement be one of the great aims in later years. While you practise or play, practise or play with all the mind, as if, for the time being, God had made you for absolutely no other purpose than to practise or play.

But there is no need, except at the actual moment of play, to set these games first and foremost among our ambitions. They are only means to an end, namely *the making of health and of character*. To sacrifice brain-work for them lowers manhood. Racquets and Tennis and Squash should be pre-eminently the games to help brain-workers. One may keep the final aims of life well in view, and practise Racquets and Tennis and Squash, and cultivate them, only in so far as they contribute to these ends—no more, no less.

So much for vague generalities. Now for more detailed advice.

The right order of learning seems to be, first to get an idea of the whole play; then to analyse it into many parts; then to acquire each part by itself; then to combine these parts correctly; then to practise with the Ball-Game Exerciser, so that the technique of each stroke may have become a veritable part of you, under quite easy conditions; then to practise the strokes themselves up against a wall or in a Squash-Court; then to play Squash; then to practise and play in a Racquet-Court; and, last of all, to practise and play in a Tennis-Court.

Begin, then, by getting a comprehensive notion of the stroke as a whole. Make the stroke which we have described elsewhere; and, if possible, get some player to supervise your position and movements, or, better still, get him to show you a sample stroke slowly before you, with the Ball-Game Apparatus.

Analyse the different characteristics of the stroke, and analyse the strokes and tactics of the best players, in the Court. Watch Latham's foot-movements, if you really want to learn something worth learning. This itself will be a sufficient study for one time. Then watch Punch Fairs' Service, or Pettitt's wrist-movements. Find out what you should look out for. A knowledge of human anatomy is of service here. This will tell you about the muscles of the wrist, shoulder, trunk, etc.

Do not always be making strokes when you come into the Court to practise. It is possible to watch as well as to play. For example, before a stroke off the Back-wall, you should watch the place where the ball falls at its second bounce, even before you try to get into position for a stroke. And, in general, watch the various angles.

Spectators of the game are usually so interested in the players that they fail to study the ball as a performer. It is a good plan to regard the ball as an actual person, moving about in the Court, and to ask oneself why he moves in this way or in that; what are the influences that have made him do so.

Having divided up the correct stroke into its parts, and having mastered each part carefully, under the easiest conditions, you will have formed foundations before the building itself be added, and certainly before the paper be put on the walls of the rooms. The foundations will not appear when once the building is complete, but they must be there if the building is to stand. There are some who start in life with the foundations ready-made, like the man who built his house upon rock; but these are few and far between. Personally, I was not one of them. I had to adopt and adapt every means that I could devise. I had to practise with racket-handles and walking-sticks and the Ball-Game Exerciser. Otherwise my strokes would always have been very poor.

Those who have not the patience to do as I did, will not grudge time spent in a Squash-Court. Squash is cheaper than the two other games, and enables one to make more strokes in a given time; and not only this, but it enables one to make the ordinary strokes again and again; and that is what we need—constant repetition of ordinary strokes of a similar kind. In a Tennis-Court there is excessive variety; in a Squash-Court we can master the Forehand and Backhand positions, and can learn how to run backwards and forwards and to either side while still retaining those positions. We can learn the ordinary angles, and the ordinary ways of cutting the ball.

Then, and not till then, it will be time for Racquets. And not till after Racquets will Tennis come.

With regard to the choice of Courts, it has been well said, "Learn in a slow Court, and afterwards enjoy yourself in a fast Court."

Throughout the practice, economise your movements keeping still and relaxing those many muscles which you ought not to be using during any given stroke. They are more numerous than those which you ought to be using. To clench the left hand tightly, and to frown and look unutterable things with the face-muscles, is an ugly waste of good power and force.

This does not mean an inattentive and listless position. You should always be alert, especially with the eye and the feet and legs. They are among the best criteria of alertness. The eye should usually be on the ball.

It is a good plan first to get the Court fairly into one's imagination. How valuable this picture is while the stroke is being made, very few players have realised. He who has clear in his mind's eye the whole Court, with a good notion of distances, and who then keeps his head as still as a golfer does even while he moves his body, can rivet his eye on the ball and make a singularly effective stroke. Every player should cultivate this power of picture-forming and picture-keeping in the mind's eye. Of course the opponent himself has to be watched until he has hit the ball, and then the ball itself has to be watched until one has hit it—or almost till then.

Another useful employment of the imagination is with the imaginary play-line. An inch or two above the net in Tennis, and an inch or two above the board in Racquets or Squash, one should imagine a line over which one has to play. How many strokes are missed

because people have the actual play-line in view! A few inches too high does not make the stroke much worse, but it makes it much safer.

It must not be supposed that I am urging all players to play in the same way; it is indeed more than doubtful whether they should all have even the same foundations of play. For instance, one could hardly advise Pettitt to pay attention to the position of his feet and body: he does such marvels with his great wrist and shoulder. But some foundations must be laid by most people, who, having laid them, can then become original in their own special lines and according to their *forte*.

Having grasped and assimilated the elements of play, then develop according to your build and character; for example, it would be a mistake for a clever player, without much activity, to adopt the same game as a stupid player with much activity.

First get the strokes themselves, then study tactics—i. e. the occasions on which each stroke had best be used. Here, also, watch as well as play. Observe, for instance, the best Service for some special Court or light or opponent or stage in the game, or for some special day on which one is at one's best, or at one's worst.

While you are watching your opponent, or two other players, speculate as to what will happen, and criticise freely (to yourself).

Be ready to alter any part of your play, even to the position of your little finger. In altering your play, you will find Handicaps invaluable: if you have a weak Backhand stroke, then let some one give you Half-the-Court. If you are even players, you can give him Half-Thirty in exchange. These Handicaps will be a help against staleness, of which habitual players so often complain.

Do not be nervous. In case of nervousness remember what we have said already: take deep full breaths upward through the nose, and, as you let them ooze out, relax the muscles, especially those of the arm, and smile and hum *to yourself* any tune that might make you feel contented. I must confess that my favourite is still Tararaboomdeay!

Do not be annoyed, or, at any rate, do not show your annoyance. To do so may pay at Football, but it does not pay at these games. It affects the blood unfavourably, and therefore the eye also. In particular, do not be annoyed with your partner or your opponent. As we have noted above, you yourself are the least improper person to be annoyed with.

Never give up a stroke as hopeless if you are in good training. Never be discouraged, especially if you have been wrongly taught. During the game never lose heart.

Give yourself time to think quietly even during the most exciting game.

Invite criticisms from all sides. Do not accept them all, but recollect that *sometimes the habitual watcher knows more than the expert player*. Ask questions of veterans and discuss difficulties with them. "Ask and ye shall receive" is especially true of information about play. Think over the problems afterwards, not in a morbid way, but in a sensible way, and make notes as to your games and your standard of play; for it should be a real hobby, and to take interest in it need be no cause for false shame. Keep memoranda as to hints, and correct my views where they are wrong. I shall be glad to hear of the many mistakes from which a book on new lines cannot possibly be free.

Analyse the strokes and the tactics of your own play,

and imagine yourself going through the right positions and movements; for thus to imagine is a mild repetition of the actual movements themselves. It is practice of a gentle kind.

Try to teach the game to some one else; that is the most neglected principle of learning—to endeavour to explain a thing to others. How hard!

Do not neglect Handicaps. If necessary, exchange a Handicap with another player, and be sure to play occasionally left-handed. Among all these suggestions I should like to lay special stress on the system of left-handed play for right-handed players. For the development of the body and therefore of the brain, for change, for the new interest which it lends to the game, for practice in getting into position quickly, and for many other reasons, left-handed play is to be heartily recommended. Among other things, it would at once bring the best player down near the level of the beginner, and stop that which often does so much to ruin a good player's play—the necessity of playing badly with beginners.

Do not neglect the other parts of your body. While you try to secure varied experience, for example, by travel and play in other countries, and by Matches with all sorts of opponents, and with all sorts of Handicaps, and while you vary your Tennis with Racquets and Squash, and your Racquets with Tennis and Squash—all the time keep up your other exercises, such as Singlestick, Boxing, Fencing, "Bartitsu," Walking, and Running.

Do not play every day. Do not overstrain. It is hard to stop when one feels tired; and few players have the strength of mind to stop till the hour is over. If, however, one takes trouble with one's health, and begins

one's play quietly, and leads up to the hard game gradually, there is no reason why one should strain oneself here. All sorts of little helps may be employed. For example, one may find it less tiring to wear two pairs of socks. If a blister is forming, one may put adhesive plaster round it to prevent friction. To play while one is in pain is extremely tiring; every stroke jars, and wastes valuable energy.

Do not despise the drill for these games. It has as much claim to recognition as the old military drill, for it is not merely a drill for these games alone: it is useful for many kinds of exercise—for Swimming, and indeed for most branches of sport—, especially if we include left-handed drill.

It is very advisable not to bet indiscriminately. If any games are good enough to be played for their own sakes, these are. Yet, if an opponent refuse a Handicap, although you can beat him easily, then it may be useful to convince him of the truth by a beating and its penalty. There are some to whom the only avenue of appeal must be money.

Much money is thrown away on rackets. One can use broken rackets, or at least their handles, for practice outside the Court. An old racket will often last a longer time if it be kept in a good press. The press is to the racket what the stable is to the horse in winter.

Use your strongest points in Matches; use your strong and less weak points in practice-games; develop your weaker points in practice inside the Court, and your weakest points in practice outside the Court. That rule will stand a good deal of repetition. For we too frequently find a player perpetually using his strongest points even in a friendly game, where his

object should be not merely to win, but rather, among other things, to fill in the gaps in his style of play.

Let this Chapter end with a few gleanings from the most essential factors of success for ordinary players.

1. Keep alert on the balls of your feet, with your legs slightly bent, both before and after the strokes; and keep your racket up, prepared either to protect yourself, or to take a Volley, or to sweep downwards for the ordinary stroke.

2. Move, or, rather, *have moved* into position with your feet directly you see to which side the ball is coming.

3. Then keep your eye on the ball.

4. If necessary, move towards the right place at which to take the ball, not in the ordinary way but in the ready-made appropriate position, Forehand or Backhand. It is well worth while to watch a first-class player's feet during a game.

5. Draw back the whole side of your body in order to get a full swing. But do not move your head more than you cannot help.

6. Make the stroke if possible with the ball nearly opposite to your forward foot, as your body faces sideways, and not with the ball too far in front of you or too far behind you or too far from you or too close to you. As a rule, the ball should be somewhat closer to you in Racquets and in Squash than in Tennis, unless you use the Latham stroke.

7. Swing through with the shoulder, and with the whole weight of the body, especially in Tennis; and carry the racket through, and be ready for the next stroke. Recover your balance and alertness and (as a rule) your forward-facing position immediately after you

have followed through the stroke; but do not let the desire to recover your balance make you jerk your stroke; do not commit the common fault of the would-be golfer who looks up the moment he has made his stroke, instead of following it through with his club as far as his club will go.

CHAPTER XVII

THE COMMONEST FAULTS AND FALLACIES

THE greatest fault both of players and of teachers is probably not to know what the greatest faults are, and therefore not to know how to correct them.

This, at any rate, was my own greatest fault some years ago. I played the game almost altogether wrongly, and I did not know how and why I played it wrongly. I only had a vague sense that I ought to be playing far better, since I was energetic and quick (when once I had started), and lasted well and possessed good eyesight.

My own faults in those days were legion. I gripped my racket wrongly, and held it with its head down before and after the strokes, at which times I used also to wait on my heels as in Photograph XVII rather than on the balls of my feet. I used not to form the correct position either for the Forehand or for the Backhand stroke: my body used to face forwards rather than to one side or to the other. It never occurred to me to form the correct position before I began the stroke: and I seldom formed the correct position at all. When it came to the stroke itself, I did not turn my body so as to get the powerful swing; I held my shoulders wrongly, my head as well as my shoulders being kept too far forward, so that I did not come down upon the

ball with much weight. My Service was weak, and also monotonous. I wanted to play the full game at once, without having mastered the elements—though, at the time, I did not know what the elements were!

The words which I used in ‘The Game of Squash,’ with reference to the commonest mistakes of beginners and others, will apply here with very little change:—

“Have you ever realised all that is needed in order that one simple stroke may be a real and certain success? I grant that the stroke looks simple, and looks as if it were an indivisible unity; but have you ever realised how many things you may be doing wrongly?

“Take that first virtue, correctness: what things may be incorrect? The incorrect grip of the racket may account for much; thus you may be cramping yourself by having the thumb along the handle instead of across it, or *vice versa*.

“You may be holding your racket with its head down before you make the stroke: if you are doing this, the stroke is likely to be an upward jerk or wrist-flick rather than a free downward swing. You may also be holding your wrist wrongly; your feet may be in the unfavourable position, facing forwards instead of facing the Side-wall.

“Even if they are in the right position with respect to the Side-wall, they may yet be too far from the ball or too near it, too much in front of it or too much behind it. Or else you may be moving backwards while you make the stroke, instead of being already in position.

“This again may be due to a want of readiness, and is an especially common fault with those who wait “stugged” on their heels instead of alert on the balls of their feet. For ladies this latter position is extremely hard.

“Or you may be in the right position so far as your feet are concerned, and yet fail to use your left shoulder properly: you may have it too far forward before you begin the Backhand stroke, and too far back before you begin the Forehand stroke. Thus you will be losing much of the body-swing.

“Or you may hit the ball when it is too high, or you may fail to carry through the stroke, or you may slice the ball instead of meeting it with the full face of the racket, or you may not be keeping your eye on the ball.

“But, even if you are doing all such things correctly, you may yet fail because you have to think about the corrections, instead of thinking about tactics etc. There is only one way to get over this consciousness, viz. to practise and practise until these things

which should be the 'indispensable mechanism' of the stroke, have become habitual, familiar, and sub-conscious, as the Psychologists would say."

In view of the common impatience to play actual games and Matches, which impatience is only human, it might be well for the player to play a few ordinary games at the start, if only in order that he convince himself of the hopelessness of this way of learning; and if only in order that he may convince himself of this—that the ABC must be mastered early in the athlete's career.

Those players who are not impatient, and who are only careless, fail to analyse the strokes of the play, and then to practise each part by itself and to correct the wrong parts one at a time.

Too many have acquired a wrong mechanism or series of mechanisms, which become habit and second nature. Bad habits are extremely hard to get rid of. Those who teach military riding say that they would rather teach a novice than an ordinary rider, since it is easier to form a new habit than to un-form an old habit.

Among the bad habits are the wrong grip and position of the racket, and the wrong positions and movements of the feet and legs before and during and after strokes. Before the strokes, most players are found resting their weight upon their heels, instead of being alert on the balls of their feet. They are slow to start in good time. They have the deliberation of the Golf-player, without his successful stroke as the result of this deliberation! Often their legs are stiff rather than loose and bent. Even when they do run for a ball, they run facing forwards, and not already (and all ready) in the right Forehand or Backhand position. Few of

them, indeed, can run easily in such a position, either forwards, or backwards, or anywhither.

Many of them fail to keep their eye on the ball ; and they take the ball when it is too much in front of them. The racket hits the ball too late, while the stroke is going upwards, and thus hits the ball too high. If the ball be too near, then the result is a cramped stroke ; if the ball be too far off, then the result is a sprawling stroke. Each of these strokes lacks power.

During the stroke, also, most players face too much towards the front ; they apparently have not the power of looking forwards with their head while they face sideways with their feet and body. Very few of them know how to use their body-swing : they rely too much upon the smaller motor-powers, and especially the wrist, which gives a very unsafe curve ; the slightest error in timing the ball (see Diagram 8) is apt to be fatal ; whereas, when the basis of the stroke is the leg- and shoulder- and hip-movement, then even a great inaccuracy scarcely produces any marked error in the stroke. In order to get this swing, the legs should not be too close together, nor too far apart.

It is chiefly impatience, and (when we come to examine the case) want of confidence, that makes the player take the ball too soon or when it is too near to him, or makes him volley an easy ball, instead of stepping back and thus either turning it into an ordinary stroke or else getting it off the Back-wall. Lawn Tennis players, in particular, fail to use the Back-wall. Their Volley is apt to be safe, but lacking in severity. They use their wrist far too much, and generally in the wrong way. It is want of confidence that makes the beginner hit the ball too snatchily as well as too soon ; he dares not let it drop nearly to the floor.

On the other hand, it is excessive confidence, among several reasons, that leads a player to smash at a ball which he should be content merely to get up somehow. Instead of meeting the ball in its own direction, he tries to make a stroke of such a nature that the slightest error of judgment would prove fatal. He wishes to be severe before he has learnt to be safe.

It is a fault to forget that a main object of the game is to send the ball over the net: one should send it over as well as one can but—to use the old phrase—one should not try to run and jump before one can walk or even stand. Many teachers try to teach their pupils how to “kill” the ball before they teach them how to get it up: the result is that, among the pupils of some teachers, I have seen those who had no notion of getting over the simplest Backhand strokes, and who yet “shaped” as if they were going to punish in a very deadly manner a ball which even an expert would be very pleased to return by hook or crook.

I do not altogether blame the beginner; I think the fault is a fault of thoughtlessness: the fallacy of introducing the learner to the elegancies and luxuries of the game before the necessities have been secured is of course due to want of reason, want of exercise of the reasoning powers, rather than to any really ardent desire to keep the learner back! I feel sure that Racquet and Tennis teachers are very anxious that their pupils should improve, and I can only recommend them to pay attention to the foundations before they begin papering the walls of the rooms: in other words, to teach the pupils to stand in the right positions, and to hold their rackets right, as a matter of course and without conscious effort, and to teach them how to get the balls over, before they teach them how to finish them and to punish them:

the pupils must learn how to keep the ball alive before they learn how to kill it.

The Volley is the ordinary player's especially weak feature: when we hear the so-called "correct" players complaining that their young opponent forces too much and hits too hard, it usually means that they themselves are not extra good at volleying.

The great faults in volleying seem to be—

(a) The wrong position of the body, which is usually far too near to the ball, too directly behind it, and also fronts the net or play-line too much: this is more noticeable with the Volley than with the ordinary stroke, because the Volley requires a more rapid getting into position—it gives you less time to judge and decide;

(b) The wrong position of the racket. Apart from the wrong grip, the beginner often holds his racket's head down to the ground before and after his strokes: hence for the Volley it has to be lifted with a sudden jerk to the place near which it ought always to be kept. A familiar sight at Lawn Tennis is the attempt of the second-rate player to "smash" a high ball: he suddenly jerks his racket up and smacks at the ball, and often sends it into the net. One of the best amateurs told me that he always kept his racket up for these "smashers" long before the ball came to him: he was thus quietly waiting for it when it did come. Closely connected with this fault is the fault of

(c) Moving the racket too much. Many Volleys should be made with the racket almost still or only just meeting the ball: quite enough pace is on the ball already. But how often one sees the player hit hard at the ball, and so misjudge it, and perhaps break a string into the bargain. It is a general rule, though not with-

out important exceptions, that the more pace you put on your Volley, the greater risk you run.

(*d*) Some Volleys are missed owing to the insecure grip of the racket, or else owing to the weakness of the wrist: but, as a matter of fact, if one holds the racket right and tight, one will not need so very strong a wrist.

Stiffness, which is a common hindrance to those who have had little training at school, is of course partly due to bad physical condition. The "chalky deposits" and waste-products of the body may be clogging the joints. And analogous to this is mental stiffness, the failure to anticipate the opponent's design, and forgetfulness of the things which regularly and constantly happen in the Court—for example, forgetfulness of the ordinary angles at which a ball will come off the walls when it is hit in the ordinary way, or when it is hit with a cut, or when it is hit with a twist. This is due to want of observation and want of concentration. The player has probably not been thinking of the game only; something else has been passing through his mind.

A branch of this forgetfulness is the forgetfulness of the strokes which are usually made from certain positions. Barre, as we have already said, is supposed to have known precisely the return which was almost bound to be sent to him from most of his own strokes, and he used to be ready for this return long beforehand, so that he never seemed to hurry, and the ball appeared perpetually to follow him over the Court. The real reason was that he had observed the commonest things that happen, and had registered them in his memory. (It may be remarked that Barre never played against Tom Pettitt!)

Even after a correct stroke, the ordinary player loses his balance and poise. This is especially the case either

after a severe stroke or after a stroke which has only just been got up with great difficulty. In both instances it is but natural that one should be unprepared for the ball when it is returned. In the case of an ordinary stroke there is less excuse. This is a safe general rule: Take it for granted that every stroke will be returned if it *can* be returned. That involves some waste of energy, but not much, and the feeling of readiness produces a great moral effect upon one's opponent. You have the advantage over him if you can convince him that you will not be taken off your equilibrium.

Having considered the chief faults of players, we may now consider the chief fallacies of players and others.

The first is that the duffer will always remain a duffer; that, if a man be not a player by nature, he will never become a player by art. Here everything depends upon the meaning of the word "art." If the teacher tells the learner to "acquire a good style," and to "play in the best form," there is little likelihood of improvement; but, if he tells him how to use the different parts of his body, there is no reason why the veriest duffer should not re-make his style and form, from the foundation of the building right to the very rooms and ornaments of it, as I am gradually re-making mine. For it is a mistake to suppose that it is ever too late to advance. I do not see why any one who can move his limbs should not, if he take the trouble, move them better and better, if not more and more quickly, every week.

Elsewhere I have exposed the strange notion that practice makes perfect. Only the right kind of practice can improve. One can mention hundreds of players at various games, who have practised persistently, but have scarcely improved at all. This is because they have

practised in the wrong way: they have tried too much at a time. There is a practice which does not consist merely in playing games: there is a practice outside the Court. Here we may learn the body-swing, in fact the whole mechanism of the stroke, especially if we use Apparatus. We can learn the stroke itself, and the positions before it and after it, in the Squash-Court first and in the Racquet- and Tennis-Courts afterwards. And quite apart from actual games we may acquire many other qualities that we want.

And those who rely entirely on games for their practice are often under the false impression that they should play as often as possible with a player stronger than themselves, and that they must necessarily weaken their play if they play with an inferior. The contrary is the case. If you get an inferior opponent, and give him the right kind of Handicap, one which shall cramp your game, and shall make you practise a certain stroke or else exercise a certain quality again and again, then you will actually strengthen your game far more than if you were playing against a superior. As Pettitt pointed out to me, it is easy enough to kill a ball at Tennis, but it is extremely hard to send a ball so accurately—it requires enormous accuracy—that your opponent shall be almost bound to return it. One might venture to say that the player who could send ten balls running which a duffer shall be bound to return, has almost acquired control of the ordinary stroke. There cannot be anything far wrong with his general positions or movements. If he can regularly send such a ball, it probably will not take him long to learn how to send a ball which even the very best player could not return.

Tennis especially is a hot-bed for popular fallacies. One of them is that it is necessary to stoop. For

difficult strokes, which one should be pleased to return anyhow, it may be quite unnecessary to stoop; and certainly to get into the position shown in one of the Illustrations in Chapter XXXIII, would be an egregious error for the ordinary player. Though it may be of advantage to stoop occasionally, yet the best players to-day do not often sprawl down and "nose" the ground.

The stoop is not necessary to the cut. It is quite easy to give the very severest cut—as during the Racquet Service—with an almost upright position of the body; and, besides, Tennis does not consist entirely of cut-strokes, any more than Racquets consists entirely of strokes without cut. In Tennis there should be many plain hard drives, though we need not carry our hard driving to the excess which is found in Boston. In Racquets, apart from the Service, which in modern times is nothing but cut, an occasional cut-stroke, especially the Back-hand across the Court, is singularly effective.

The drive has come into Tennis to stay, nor has it degraded Tennis by its entry. The mere fact that people hit much harder than they used to, and that they return many more balls than they used to, has not marred the sport at all. I have carefully watched the play in Boston, and I have never seen a man who did not thoroughly enjoy his game, and who did not give an interesting game for the spectators to watch. The players seemed to develop their individuality, to get more exercise and more fun out of their play, and to use a greater variety of strokes, than in any other Court I have ever visited. Such play will not be so graceful as the old style, but it seems to me a better preparation for active life. The player becomes quick and resourceful, and yet does not altogether sacrifice accuracy, and certainly does not sacrifice courtesy. The whole game

becomes jolly and good-natured rather than stately and slow.

To play Racquets need not spoil one's Tennis stroke in the least; in fact, it should improve one's Tennis stroke by making one quicker upon the feet. The converse is rather the case, that Tennis spoils Racquets by giving one a stiff, dragging stroke and slowness upon one's feet.

I have tried in a special Chapter to show that it does not take years to learn the scoring of Tennis. A game or two in the Court should teach all that is necessary for a beginner or spectator to know. Of course it is hard to understand the intricacies of the play.

Nor does it take years to learn the intricacies of the play. If only one began with a game of Squash or Racquets or Long Fives, one would very soon see the meaning of the Chases and the Galleries and the Openings. To start with a full game is needlessly perplexing. Few players have learnt Tennis well simply by playing in a Tennis-Court. I should not advise any ordinary person to attempt this plan. I should advise him to learn the game especially in a Squash-Court, or in some room. Here he can master the elements far more easily than in the Tennis-Court itself.

For, though it is wrong to imagine that there are only a few Courts in the world, still there are not so very many neighbourhoods which have Courts. And, though it is wrong to imagine that the game is terribly expensive, still it is expensive. I consider the estimate in the Badminton Library, of £25 to £30 a year, to be far too low for modern play. To play fairly frequently in the best Court requires, I should imagine, a sum nearer to £100 than to £20. But some sort of game need not be so expensive. If we could build a wooden Court of a

less elaborate kind, and could use soft balls, the cost could be minimised. There would be less of the refined intricacy of Tennis, but then, on the other hand, there would be smaller need for a perfect light; a simpler form of the game we could play sufficiently well by artificial light in the evenings.

Such a game, too, would be suitable for boys and ladies, and would be less dangerous, though neither Racquets nor Tennis are really dangerous. They are far less dangerous than eating and drinking in the way in which we eat and drink at present. They are even less dangerous than sitting and doing nothing but smoke and talk "what not" inside a stuffy room.

CHAPTER XVIII

RACQUETS AND TENNIS CONTRASTED

AS we have seen, the two games were once regarded as utterly distinct from and opposed to one another; especially was the dragging cut of Tennis contrasted with the fast drive of Racquets, though the spinning drive of Lawn Tennis is really the opposite pole to the cut-stroke. The differences, however, have been very much over-estimated, for the Racquet Service has the dragging cut, and the Tennis "Force" may have the fast drive. Both games require a great deal of Side-wall play and Back-wall play. It is true that Tennis used to be steady and courteous, in fact somewhat like the minuet; but with George Lambert, Peter Latham, and Sir Edward Grey, hard hitting has been the rule; the desire to win and joy of quickness have won the day. As we said before, the hard drive, the Volley, and the Half-volley have entered Tennis, probably never again to depart. Why should they depart?

The Courts also are somewhat alike in modern times, in being fast, well-lighted, and accurate; the balls are hard and true; the rackets are tightly strung. Though the rackets differ, yet the difference is not so great as would appear at first sight. While the face of the Tennis-racket is larger absolutely, yet the part of it

which strikes the ball may be smaller, owing to the cut ; in fact, when the racket meets the ball for the ordinary stroke, less of the face may be actually exposed to it at Tennis than at Racquets. The Racquet-Court is in measurement smaller than the Tennis-Court, but larger in the sense that a player has more space to cover. The low play-line allows a ball to drop near to the Front-wall and compels the opponent to run up ; a stroke near to the net at Tennis is a rarity : the player is nearly always within a reasonable distance of the Back-wall.

As to the amount of exercise in the two games, I should calculate that now one hour of a hard Single at Racquets was equivalent to two (or two and a half) hours of a hard Single at Tennis, and to—one would be afraid to say how many—hours of the old-fashioned Single at Tennis. When I played against American players of the old school, I found that some who could stand one and a half or two hours at the sedentary game were tired after half-an-hour of the new game.

Of the expense it is hard to speak definitely. But one may say that the expense of Tennis is more constant, whereas at Racquets we may use twenty balls or fifty ; and the balls cost about twopence each.

The more general differences between the two games are very striking.

First of all, as to the Court. The Racquet-Court has four simple walls. Inside it the opponents do not face one another, but are on the same side of the play-line, and therefore are apt to get in one another's way. The Tennis-Court is complex, with its Penthouses on three sides, its Galleries on parts of two sides, its Grille, and its Tambour. The Racquet-line for play is lower than the Tennis-line, and it is also uniform, whereas the Tennis-net is very much higher at the sides than in the middle.

As to the implements, Racquets has a long light bat and a small ball; and so a mere flick of the wrist is effective here. In Racquets the typical stroke is a hard low drive, not across the Court, but down one side or down the other, close to the Side-wall. The stroke across the Court is effective occasionally. Besides this, in Racquets, the ball is generally nearer to the player, when he strikes it, than it is at Tennis, in which game the player often stoops more, and draws his wrist away from the ball at the moment of contact, or at any rate holds the racket at an angle so as to slice the ball.

Racquets is a game more unalterably "set" than Tennis is. Even Tom Pettitt invents no new stroke! It has at present a monotonous Service, which is always from one of two places. Comparatively few players vary their Service, at least intentionally. Of course there is a certain amount of compulsory variety. Tennis has a most varied Service, which can be given from any place on one side of the Court onto the Penthouse on the other side. Of Pettitt's two Services, one is quite distinct from the other, of which Mr. Stockton and Mr. Crane, in America, are among the best exponents. Latham's Service, again, is altogether different from these, and Punch Fairs' Service from these. The Giraffe Service, once more, stands by itself. Mr. Ross has a very effective slow Service, entirely different from all the others. At Racquets hardly any players vary the hard, heavily-cut Service from the beginning to the end of their play. The general rule of Racquets-play, "Safety during one's own Service, risk during one's opponent's Service," does not apply to Tennis, where every point counts equally whether one be serving or not.

In Racquets the scoring is simple, the Match being divided up into large divisions consisting of games of

fifteen points each. In Tennis the scoring is complex, the Match being divided into large sets, which again are subdivided, as in Lawn Tennis, into small games that have more variety than Lawn Tennis games, because of the Chases. The deuce and vantage of the Tennis games have no parallel in Racquets, which cannot be prolonged indefinitely (at least, not in the same way). Racquets is played continuously, without the breaks during which the players change sides to play out the Chases (i. e. certain balls which they have left alone). Tennis has its little intervals of rest. In Tennis one is able to leave certain balls alone, and then to fight the points out over again, at a disadvantage.

Racquets encourages, in particular, the qualities of enduring activity, agility (seen in the quick recovery needed after one's Service), and fine accuracy. Tennis is coming to encourage these qualities more and more, though some hold that it needs less fine accuracy than of old. But Tennis gives larger scope—or rather it may give larger scope—for head-play and subtlety and experience, and therefore the less vigorous have a chance of keeping up their standard of excellence. In Tennis there is more choice: for example, when you are standing on the Service-side and an easy ball comes to you, you first of all may have your choice between volleying or half-volleying it, or leaving it to strike the Back-wall first. So far, Tennis and Racquets are alike. But in Racquets you would probably hit this ball low down the side of the Court. In Tennis you might make this same stroke, or hit it a little higher into the Grille, which would be a winning stroke, or across the Court, over the lowest part of the net, down into the corner, or high into the Last Gallery, which would also be a winning stroke. Both Racquets and Tennis allow of

varied length, pace, and placing, but in Tennis there are more good things to be done with a weak stroke from the opponent.

Tennis also has more Handicaps than Racquets, though not nearly enough of them are used to-day. In Tennis, for example, the better player may be compelled to give easy Services, or to hit no ball full onto any wall; or indeed he may be obliged to hit each of his strokes so that it shall not touch any wall at all while it is still in play. By these and other means, quite the best expert can be put on a level with the veriest duffer. The duffer will get plenty of play; the expert will acquire a more complete control of the ball, while he has to exert every effort in order to win. In Racquets, on the other hand, it demands an extremely tactful and gentle Marker to keep the game going. At almost any time if George Standing had wanted to win a game in New York, or even a series of games, without his opponent scoring at all, I believe he could have done so. In fact there are many Markers who could make certain of winning twenty-nine strokes out of every thirty against an ordinary player. Thus the Racquet-Marker usually finds that it is bad practice to play with beginners. If the Tennis-Marker finds this, it is absolutely and entirely his own fault; he has no one to blame but himself. For by carefully selected Handicaps he can improve the correctness of his position, his knowledge of the angles of the Court, and his control of the ball.

Tennis can be played till later in life than Racquets, partly because of the intervals (during which the players change sides to play out the Chases), and partly because the game is somewhat slower, and partly because experience goes such a long way; although there is this to be

said, that a Four-handed game of Tennis is inferior to a Double at Racquets in the opinion of most players ; and one can continue to play Fours at Racquets for as long as one is able to play Singles at Tennis. This book, however, will deal almost entirely with Single play.

It would be easy to write at length on the differences which would appear if one analysed the play minutely. For example, in ordinary play—one may here leave Latham and a few others out of sight—the Racquet-ball is taken when it is nearer to the player and nearer to the floor than the Tennis-ball would be ; the Drop-stroke is common at Racquets, but rare at Tennis. The Racquet stroke is, owing to the height of the play-line, naturally lower than the Tennis stroke, and allows less time to the opponent. Besides this, the Winning Openings encourage a high drive which would be a most unsuccessful stroke in a Racquet-Court. It is partly owing to the greater height of the play-line that so many Tennis experts, especially at Boston, play for the nick of the Back-wall. This is seldom worth while at Racquets. Nor in Racquets do we often see the sideways twist put on the ball, whereas in Tennis it is most useful, as is also the "Boast" (or stroke which hits the Side-wall before it goes over the play-line).

We must not discuss the differences further here, except to end with one of the most striking. For the typical Tennis stroke, the whole arm and racket almost form one stiff piece of mechanism. For the typical Racquet stroke, the joints must be lithe and lissom, and especially the joints of the shoulder, elbow, and wrist. The one limb of Tennis must be subdivided into the several limbs of Racquets. After a long spell of Tennis this subdivision may become extremely difficult, especially as one grows older and stiffer.

PART III
RACQUETS

CHAPTER XIX

MERITS OF RACQUETS

THERE is no game worse than Racquets if a good server is serving against a poor player ; for many points may follow in quick succession without the poor player being able to return a single one. The rally then consists of a solitary bang up against the Front-wall ; the grievously-cut ball will die in unapproachable sadness within its corner. One marvels to see certain people come into the Court, week after week, and continue this kind of nonsense. Why do not they change the method of scoring ? It is so utterly senseless to look on while one's opponent hits ball after ball into the corner. It is expensive idleness and annoyance.

Besides this, few games produce more horrible accidents than Racquets, though these accidents are extremely rare. As we have remarked elsewhere, the Racquet ball just fits into the human eye, in which case there ceases to be any room for the eye. But, to encourage players, and to make them quite easy about the risk of play, one may say that if the racket be held up to protect the head (as in the Illustration in Chapter XXVI), there is next to no danger ; and that more than one player who has lost his eye has continued to play Racquets or Tennis. The case

of Mr. Walter Rogers Furness, of Philadelphia, is worth quoting. One day, from an accident in the Court, he lost an eye. But, lest young players should be frightened from taking up or continuing the game, he still plays with one eye, and plays keenly and successfully. It is partly owing to his plucky persistence that Philadelphia has the most flourishing Racquet-Club in America. Mr. Ross plays Tennis, though he also has lost the sight of one eye. He is still one of the most enthusiastic and most interesting and clever of all the players of to-day, and often laments that people are using their heads less and less in the two games, especially in the Service.

Having said this by way of showing that Racquets is not perfection, we may pass to the brighter side. We need not repeat the many merits common to Racquets and to Tennis; for instance, their physical and hygienic, their social, their intellectual, their moral, their æsthetic, and their economical values. We may proceed to the merits of Racquets as contrasted with Tennis.

First of all, there is the simplicity of the game; the hard heavily-cut Service, the hard low drives, mostly down the sides—these are the essentials of the game, which is marked particularly by the Anglo-Saxon quality of directness and straightforwardness.

But then there is the rapidity of it, which is not an Anglo-Saxon—at least not an English—quality. One has to move into position rapidly, to hit rapidly, and to recover rapidly. Racquets takes far less time than Tennis, and generally gives a far better sweat. It serves as a nerve-tonic, and it also gives practice in the maintaining of self-control on occasions of vast hurry. The decision has to be made in a moment. Nothing is easier than to lose one's head, and with it one's game. In business-life, especially while we are competing with

foreigners, we need not only the all-round versatility of the Tennis player, but also the instantaneous decision of the Racquet player.

And Racquets seems to me to be a game requiring more accuracy than Tennis does. During the first half-hour of play, after a long interval of rest, it feels almost impossible to hit that tiny lightning-speeding ball with that tiny slim racket. Hence one has to be extremely careful of oneself till one has made one's play habitual, as it were, up to a certain level. George Standing has gained this habitual level of play perhaps more markedly than any other player. In his own Court, at New York, he gives one the sense of complete mastery over the ordinary opponent. But, for the average player, great care is necessary, and very sensible training, unless the standard of play is to be lowered considerably.

Racquets has more Courts than Tennis, since most of the Public Schools, and many Army Institutions in England and elsewhere, and many towns in India, are provided with Racquet-Courts. It stands to reason, therefore, that Racquets is a game with a larger public than Tennis.

It is, I think, superior to Tennis in the Doubles ; that is to say, if one can get four good and even and energetic players who understand the game. But, alas, this is rare. The Four at Racquets appears to me a distinct variety of the game, having comparatively little connection with the Single. I may be wrong, but, in proportion to their standard, the Americans play the Four better than we do. The Three-handed game is even better sport, though unfortunately this is seldom tried. It combines the advantages of the Single with the advantages of the Four, being less severe than the Single and more severe than the Four. There is scarcely any

kind of exercise more pleasant than an even Three-handed Match, "all against all."

But Racquets sadly tends to become mechanical and automatic. Scarcely any even of the best players to-day (with the exception of a few at the top of the tree) vary their game in the least. One cannot help thinking of the case of the Lawn Tennis player who had a touch of sun-stroke and became practically unconscious, and then went out and won his round in a tournament without being aware that he had played at all. This seems to imply an advanced stage of mechanism. And one cannot avoid the theory that a large number of Racquet players might have important portions of their conscious thinking powers removed without their game being appreciably affected. The player goes automatically to the Service-box, serves his severe Cut-Service automatically, scarcely ever varying it of his own free-will. He tries to return nearly every ball as low as he can down the Side-wall, and nearly as hard as he can. If he does not return it always in precisely the same way, that is not because he is not mechanical, but rather because he is out of position. The Drop-stroke is dying out, and indeed with most players has died out, though Colonel Spens and Mr. H. K. Foster do use it still. George Standing and Bob Moore employ it with fatal effect. But I have heard it abused virulently by orthodox players who have not realised the risk one runs when one makes it, nor the prettiness of the stroke and the variety which it introduces. As Sir William Hart-Dyke has ably remarked in the Badminton volume—

"The temper, skill, and patience required in all the heat and excitement of a contest to be able to drop a Volley just in the one corner of the Court where your opponent is not, I trust may long be recognised as worthy of cultivation by our young players."

Nevertheless good Racquets is a splendid game to watch as well as to play. If only sensible Handicaps were introduced, together with a sensible method of learning the alphabet of play, it would become once again as popular as ever it has been. For I believe that the real obstacle is less the expense of the game than the want of pleasure in the game, for the duffer. This is not so much because of any fault of Racquets itself: it is rather because the player has never been properly grounded in the elements of success.

Now there is no reason why he should not be so grounded. Even if he will not take the trouble to go through the various positions and movements before and after strokes, with or without the Ball-Game Apparatus (Chapter XIII), and even if he will not consent to learn Squash before he attempt Racquets, yet with a bag of old balls he can get good exercise and good practice in the Racquet-Court all by himself, when once he has had a few lessons from the Marker. Though I cannot agree with the writer in the Badminton volume, when he says that one can play by oneself at Racquets but not at Tennis,—I do not object to half-an-hour's practice all by myself at Tennis—, yet at any rate one can keep the ball going and get some quick motion without an opponent. And this is more than can be said for Lawn Tennis.

CHAPTER XX

THE COURT AND IMPLEMENTS

THE COURT

THE Court is generally made of slabs of stone, or else of cement, Bickley's cement being by far the best. It may be mentioned that, when Bickley makes a Court, he guarantees that it shall be of the best kind. And eventually he always succeeds. One Court in America, namely that at St. Paul's School, is of wood, which of course takes less cut, but still gives a good game, and is far cheaper to build. The Courts have plain walls, and nearly all have a roof. Uncovered Courts give more air and light, but are exposed to inclement weather, with its rain and dirt. In certain windy places they are hardly safe. And open Courts are usually too slow to suit the taste of modern players. Experiments should be made with a movable roof. The idea was suggested long ago.

As to the size of the Court, very roughly speaking we may say that, whereas an American Squash-Court is a little over 30 feet in length, an English Squash-Court from 30 to 40 feet, a Racquet-Court is about 60 feet, a Tennis-Court about 90 feet. At Cambridge, two Racquet-Courts have in turn been changed into Squash-Courts, one Racquet-Court being divided up into three

Squash-Courts. This has proved successful with regard to the amount of play, Squash being a cheaper and easier and more popular game than Racquets. The size of the Racquet-Court entails vast expense, an expense slightly increased when the Court is over 63 feet long (as in Boston and New York), or still longer than this (as in Philadelphia). For one has to build a great high Front-wall, great high Side-walls, and a high Back-wall. The foundations must be very carefully laid. The expense need not be quite so great as it is at present (see the suggestions in Part VI), and the outside of the walls can be used as walls for Squash-Courts and Fives-Courts. Nor is the Racquet-Court so expensive as the elaborately fitted-up Tennis-Court, with its Galleries and Tambour etc. The old Racquet-Court was still cheaper. It had only one wall, and a somewhat rough floor. But the initial cost of a Court generally has to be contributed gradually by the players, and the constant cost of the balls and rackets and Markers is considerable.

In the old game the player used to serve from a place in the middle of the Court, but now he serves from the two sides alternately.

The Diagram shows the Racquet-Court, A and B denoting the Service-boxes, C and D denoting the portions of the Court into which the servers must serve the ball. The player serving from A has to hit the ball above the Service-line into D, and from B into C. A sample game will be described in the following Chapter.

THE IMPLEMENTS

“Flannels” are of course a *sine qua non*, even for a ten minutes’ practice. But we cannot yet say which is the best material for the shirt or vest. With wool one

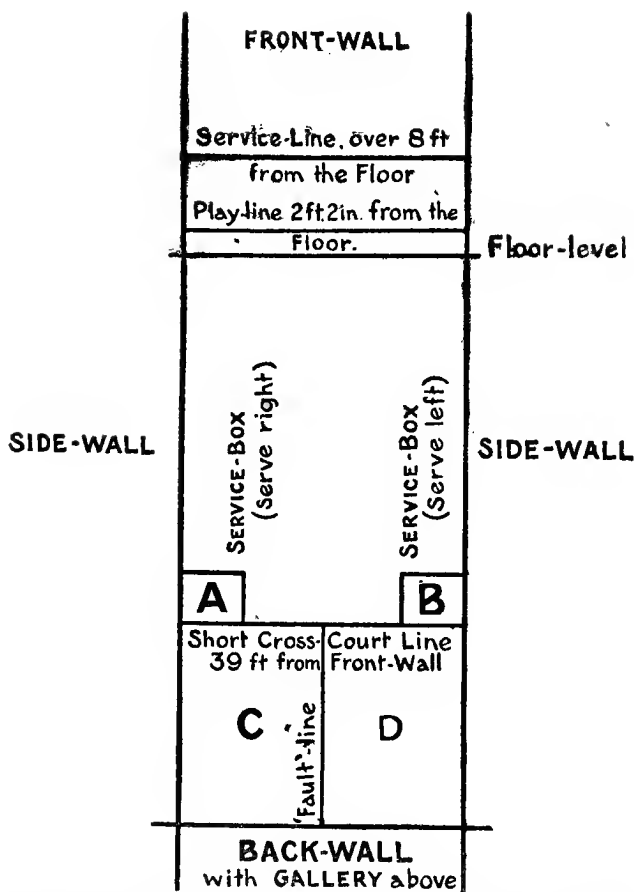


DIAGRAM II.—Ground-plan of a Racquet-Court and plan of the Front-Wall.

seems less likely to catch a chill ; but otherwise either cotton or linen or a mixture of cotton (or linen) and wool may be preferable for many of us. India gauze is excellent.

It is important to have flannels which are "easy," especially about the shoulders. Perhaps a broad belt round the waist is with our ordinary clothes better for many of us than braces over the shoulders. And certainly in a Racquet-Court I find such a belt most comfortable. Anyhow there should not be a thin belt or tight sash. The ideal may be to have trousers which fit so well that they do not need to be supported. But, as trousers shrink in the wash, a belt may prove cheaper. And, for my part, I like the support of a fairly broad belt. Even with ordinary clothes I prefer a belt to braces, which now feel extremely uncomfortable to me.

The boots or shoes should allow of a good grip on the floor. We have lost much of our ape-power to grip with our feet—a power which the Japanese "Bartitsu" wrestlers possess, and which the peasants of Central Europe possess also. The ordinary thick-soled boot or shoe deadens the fine sensations of the various parts of the feet, which should be able to feel the ground independently. The cushions or "pads" of the toes ought to be hardly if at all less sensitive to touch than the fingers of our hands. Besides this, the ordinary shoe distorts the big toe, turning it outwards and away from the straight line (Meyer's Line). Hence we lose much of the leverage of the big toe. Altogether we bully our poor feet scandalously. We do sadly need, at least in games, a sensibly-shaped shoe—of course a boot supports a weak ankle better—and a shoe which shall have a sole not all in one separate-part-deadening piece.

Scarcely less necessary than proper flannels and proper shoes are the means of washing and rubbing oneself over after the game, or, at any rate, the means of wrapping oneself up until one has reached the washing-place.

With regard to the racket, the actual weight is of less importance than the feeling; a heavy racket may suit one better than a light racket. It depends upon the individual, and his style of play, and—his funds. It is possible that some players should not use the ordinary covering for the handle; either india-rubber or wash-leather or some other material may suit them better. The gut of course should be tight, tighter for Match-play than for practice. The black gut is often the best, but much depends upon the particular lot from which one's gut has been taken. This, again, depends on the time of year etc. A fortune awaits the maker who can produce a uniformly good gut. The racket itself should be free from knots and flaws. Many prefer to have much of the weight in the handle, which is now far thicker than it used to be, though not so thick as the Lawn Tennis handle.

A press for rackets is almost essential to economy as well as to enjoyment. When once a bat is warped, it can seldom do itself justice again.

The Racquet ball is illustrated in Photograph XVIII, side by side with the Fives and Squash balls. The size of the Racquet balls is uniform, but their hardness varies. They are made of cloth inside, the cloth being very tightly packed; round this is wound fine thread; then comes the covering. New insides seldom provide good balls; play improves the insides.

According to the softness or the hardness, we have two different games of Racquets: the soft balls giving



FIG. 18.—VARIOUS BALLS : ETON FIVES AND RUGBY FIVES BELOW, RACQUETS ABOVE.

(See page 138.)



FIG. 19.—THE GRIP. (Not unlike Latham's.)

(See page 154.)

the better practice for beginners, because the rallies are longer, and the killing strokes are fewer, and the killing Services are fewer ; a soft ball takes less cut, and cut drives the ball quickly down off the Back-walls and Side-walls. The balls should be regularly dried and warmed before play.

They are not satisfactory in modern times, perhaps because few will take the trouble to make and re-make them carefully. I do not think that those who make them are underpaid, but the drudgery is said to be extreme, and probably a great deal of the work is carelessly done. It certainly seems to me that the balls to-day are far more carelessly sewn than they have ever been before. I never played so many games in which so large a proportion of the balls have been discarded not because they have lost their shape, but because they have come unsewn. Here there is urgent need of a practical invention to take the ball-work out of the hands of careless workers, and to give it to the mechanism of some machine. Or let us hope that Mr. Prosser's new ball, which is likely to be practicably imperishable, will prove a success. So far as I can judge, it is uniform and reliable, and it certainly is of regulation weight and size and colour. But the fact that it has no equivalent to the seams may render it too unlike the actual ball to satisfy an expert.

CHAPTER XXI

PLAY AND THE RULES OF PLAY

THE scoring of Racquets is not nearly so complicated as the scoring of Tennis, but still it may be as well to illustrate it by a concrete instance, by the scoring of an imaginary game, for the purpose of defining the various features of the marking.

The game is a Single for 15, and the Marker gives Jones 13. Diagram II (in Chapter XX) should be studied in connection with the following paragraphs.

The Marker spins his racket; Jones calls "rough"; it falls "rough" (i. e. the rougher side of the strung gut falls uppermost); so Jones goes "in" and serves.

1. Jones stands in the Service-box A, and hits the ball up against the Front-wall, below the top or Service-line (which should be a red line). The Marker calls "Cut," which scores exactly as a Lawn Tennis "Fault."

Jones' next Service is above the red Service-line but short of the line across the Court. The Marker calls "Short," which also scores the same as a "Fault": Jones has now served two "Faults," and so loses the point, and the Marker goes in: he can serve from whichever side he likes—from A or from B.

2. He serves from A, and sends the ball above the

Service-line, and beyond the Cross-Court line, but into his own half of the Court (C); so "Fault" is called.

His next Serve goes above the Service-line, beyond the Cross-Court line, and into the other Court (D), which is all right. Jones fails to return it, so the Marker scores his first point (1-13).

3. He had served from A into D, so now he has to cross over and serve from B into C, from right to left (hence called "Serve Left"): Jones returns the ball onto the board, and so loses another point (2-13).

4. The next Serve Jones returns above the board, but he only hits it at its second bounce, and so loses the point (3-13).

5. The next Serve he hits above the board, but it then goes into the Gallery (above the Back-wall), and loses another point (4-13).

6. The next Serve Jones also hits above the board, but the ball comes back and hits Jones while it is still in play: this also counts against Jones (5-13).

And so the game goes on, till the Marker has reached 13: once or twice Jones has put him out, but Jones has not won any points while serving: it is only the Server who can score points, and the Server's score is always called out first.

At 13-all the Marker, having won the last point, asks Jones whether he will play the game straight out or whether he will "set": that is, whether he will make the score love-all, and then whoever first gets either 3 or 5 points will win the game.

Jones knows that, the more points he has to get, the less chance he has of winning the game, so he decides to play the game straight out and not to "set."

The Marker serves, Jones volleys the ball, and the Marker fails to return it, so Jones goes in.

Jones serves a ball, hitting the Front-wall first, then the Side-wall, and then the Back-wall, the ball coming finally to a place just behind Jones himself, so that, if the Marker had a fair hit at the ball, he would probably hit it onto Jones, who has his racket up (Chapter XXVI) in order to protect his head. The Marker leaves the ball alone, and, in some Courts, would not be allowed to have a "let"—a very weird and dangerous rule. Here he does not claim a "let," so Jones scores the point (14-13).

The next Serve Jones stupidly sends on to the board, which puts him out altogether, counting as two Faults.

The Marker goes in and wins one point, making the score 14-all. Again Jones has to decide whether a single point shall decide the game, or whether whoever gets 3 points first shall win (this is called "Set three"). Jones decides, for the same reason as before, that one point shall win the game, and so the Marker serves, with the score at 14-all. Jones takes the Service, the Marker returns Jones' stroke, and then Jones tries to get at the ball, but the Marker is in the way; Jones stupidly strikes at the ball and misses it, and so he cannot claim a let. It is an excellent feature at Racquets, as opposed to Fives especially, that, when a player tries at a ball, he cannot claim a let for it in case he misses it: he must either run the risk, or else claim the let, unless his racket actually hits against the Marker, or unless he hits onto the Marker a ball which would otherwise have gone up.

The Marker thus wins the game (15-14).

We shall see below that a far better arrangement than this for beginners and ordinary players, apart from Matches, is what I have called Reverse-scoring. If F, the Server, wins, he shall not score a point, but S shall go in to serve. If F then wins, he shall score a point;

in fact, according to the Reverse-plan, F serves not until he *loses* a rally but until he *wins* one. This method prevents those monotonously long runs of Service which are too unfortunately usual when experts are playing, or when duffers are playing. It gives longer rallies, and therefore more exercise and practice and enjoyment.

Another method is the Lawn Tennis Scoring, when each player serves for one game, the score being 15, 30, and so on. Six games go to a set.

Another way, which I think is my own invention, is that each player should serve twice, once from each Court.

But to return to the games as they are usually scored in England and America.

F's *Service* is all right if he has one foot in the Service-box, and if his ball hits the Front-wall above the Service-line, and bounces into C or D (according to whether he has served from B or A), or if S takes a ball that would have bounced a Fault, or that did bounce a Fault. For one has a right to take a Fault; one cannot take a Fault at Lawn Tennis or Tennis.

Faults are of three kinds.

First there is the "Cut," when the ball hits the Front-wall below the Service-line. It is hard for a Marker to see certain balls in time, and still harder for him to call out in time, if he is up in the Gallery. I suggest below that a Marker should call nothing at all if the Service be all right, and should call "Cut," if it be Cut, or "Fault," if it be Fault.

The second kind of Fault is called "Short." A short ball pitches in front of the line across the Court. Here it is still harder for the Marker to see in time. Racquets is not like Lawn Tennis, where the receiver of the Service takes the Service whether it be a Fault or not,

if there is any doubt. For in Racquets if he tries to take the Service he annuls the Fault. As it is, the Marker calls "Play" when the ball hits the Front-wall above the Play-line. There is absolutely no need for him to call anything at all. If the ball then falls short, he has to call "Short" during that tiny interval after he has called "Play" and before the ball shall have reached the player's racket. There is scarcely a Marker in England who can work this satisfactorily. And at present there seems to be no appeal when the Marker calls wrongly, as he often does. The obvious remedy is that the taker of the Service should be allowed to leave the ball alone, if he thinks that it is Short, and then to appeal to the Gallery. And certainly the Marker should not be allowed to call "Play" at all. The only apparent use of calling "Play" is to wake up slack beginners. It is so easy for the Marker merely to call "Out," "Cut," "Short," "Fault," "Double," "Not up." Otherwise let the players always take it for granted that the Services and strokes are all right.

The third kind of Fault, besides the ball that goes too low or too short, is when the ball goes into the wrong Court. This is called a "Fault" proper.

Two Faults count as a stroke against the Server.

So does a Service which is hit out of Court, or up against the Side-wall first, or below the lower Play-line.

This much for Service. Now for *ordinary strokes*.

A player misses a stroke, and loses the rally, if the ball has hit the ground twice, or if he hits the ball below the Play-line, or if he hits the ball out of Court, or if he lets it hit him before he has hit it, or if he lets it hit him after he has hit it and while it is still in play.

Should one player get in the way of the other, that other player has the right to claim a *let*, i. e. to claim to

play the rally over again. A great deal is left to the honour of both players. One or two players unfortunately persist in obscuring the sight of the ball, or they stand so that their opponent cannot make free strokes and yet cannot quite claim a let, or they stand where their opponent, if he made a free stroke, would run the risk of injuring them. All these three tricks are undesirable if they are intentional. Fortunately they are extremely rare, as is the trick of keeping the opponent waiting.

With regard to rests, it is generally agreed that there shall be practically no rests during the games or between games, except for the purpose of fetching a new racket, of chalking the racket-handle, of binding up a blister, or taking a sip of drink, and so on.

And certainly it is etiquette not to baulk the opponent. To baulk the opponent is quite distinct from head-play, and is a sight all the more disgusting because it is happily so unfamiliar.

Scarcely less unpleasant, though in a different way, is the look of the player who does not put up his racket to protect his head, as he should do, and as the player is doing in the Illustration in Chapter XXVI.

LAWS OF RACQUETS

The following Laws of Racquets are those which are generally accepted in England to-day; I am very much obliged for kind permission to quote them here. Where the work of framing the Laws has been so excellently done it would be ridiculous to attempt to frame a new set of Laws.

DEFINITIONS AND LAWS

DEFINITIONS

Ace.—A stroke won and scored.

Board.—The wooden planks which cover the lower part of the Front-wall to the height of 2 ft. 2 in. from the floor.

Box.—See Service-box.

Court.—The whole building in which the game is played : or one half of the floor, between the Short-line and the Back-wall, as divided by the Half-Court-line, and called the right (or Forehand) Court, or the left (or Backhand) Court.

Cut.—A ball served so that it strikes upon or below the Cut-line is called a Cut.

Cut-line (sometimes called the Service-line).—A line painted on the Front-wall, formerly about the height of 8 ft. from the floor, but now somewhat higher.

Double.—A ball struck after it has touched the floor a second time is called a Double.

Fault.—It is a Fault :

(a) if the Server, in serving, fail to stand as provided in Law 2 ; or

(b) if he strike the ball more than once in serving ; or

(c) if the ball served by him strike upon or below the Cut-line ; or

(d) if it fail to drop in the proper Court (see Law 4).

Good.—A service delivered, or a return made, in conformity with the Laws, is called good.

Half-Court-line.—The line on the floor, drawn from the Short-line to the Back-wall, and dividing that portion of the floor into two equal spaces.

Hand-in.—The player who has the right of serving the ball.

Hand-out.—The player who has to receive the Service.

In-play.—The ball, after being served, is said to be in-play until it has touched the floor twice, or a player, or the board, or has gone out-of-court.

Out-of-court.—A ball served, or in-play, is said to go out-of-court when it touches the roof, posts, or cushions, or is driven into the Gallery.

Rally.—The repeated return of the ball in-play : it used sometimes to be called a bully.

Rubber.—A set of 3, 5, 7, or any other uneven number of games. The winner of the majority of the games wins the rubber.

Note.—The usual number is five for a Single, and seven for a Double Match.

Serve-to.—To start the ball in-play by striking it with the racket.

Service.—The ball served.

Service-box.—The square (marked out on each side of the floor) from which the Service must be delivered.

Service-line.—See Cut-line.

Short-line.—The line on the floor at the distance of about 39 ft. from the Front-wall and parallel to it.

Note.—*The distance is different in some Courts.*

Volley.—A ball which is struck before it has touched the floor, is said to be struck at, or on, the Volley: the stroke is called a Volley.

LAWS

THE SINGLE GAME

1. The right to *serve* first shall be determined by the spin of a racket. The player who wins the spin shall have the right to serve first.

2. The Server, in serving, must stand with at least one foot within the Service-box, and not touching any of the lines which bound it.

3. The Server may begin serving from the right or from the left Service-box, as he pleases; but, after serving from the right, he must next serve from the left, or *vice versa*; and so on, alternately, as long as he remains hand-in.

4. *The ball served* must strike the Front-wall before touching any other part of the Court, and must strike it above the Cut-line, and must drop within the lines¹ which bound the Court on the side opposite to the box from which the ball was served, and must not touch either of such lines.

5. Hand-out may declare that he was not ready for the Service; and, if the Marker decide in favour of his claim, the Service shall count for nothing, and the Server shall serve again from the same box; but, if he decide otherwise, the Server shall score an Ace. If hand-out make any attempt to take the Service, he cannot claim that he was not ready.

6. Hand-out may take a Fault; but, if he do so, the rally must be played as if the Service had been good.

7. *Aces* are scored by hand-in only.

8. Hand-in wins and scores an Ace,

(a) if hand-out fail to return the ball served or in-play to the Front-wall, above the Board, before the ball has touched the floor twice, except in case of a Let (see Law 10); or

¹ That is, the Short-line and the Half-Court-line.

(b) if hand-out return the ball served or in-play so that it goes out-of-court ; or

(c) if the ball in-play touch hand-out, or anything that he wears or carries, except his racket in the act of striking.

9. *Hand-in becomes hand-out,*

(a) if he serve the ball so that it touches him before dropping in the proper Court, as provided in Law 4 ; or

(b) if he serve the ball on the Board or out-of-court ; or

(c) if the ball served touch any part of the Court before striking the Front-wall ; or

(d) if he serve two consecutive Faults ; or

(e) if he fail to return the ball in-play to the Front-wall, above the Board, except in case of a Let (see Law 10) ; or

(f) if he return the ball in-play so that it goes out-of-court ; or

(g) if the ball in-play touch him, or anything that he wears or carries, except his racket in the act of striking.

Then, in any of these cases, hand-out becomes hand-in, and serves in his turn.

10. It shall be a *Let*, and the Service or rally shall count for nothing, and the Server shall serve again from the same box,

(a) if the ball in-play touch the striker's opponent on or above the knee, and if (in the Marker's opinion) it be thereby prevented from reaching the Front-wall, above the Board ; or

(b) if either player (in the Marker's opinion) undesignedly prevent his opponent from returning the ball served or in-play.

11. The ball served or in-play may be returned by the striker's opponent at the Volley, or after it has touched the floor once, but not after it has touched the floor a second time.

12. *Each player must get out of his opponent's way as much as possible.* If either player claim that his opponent prevented him from returning the ball served or in-play, the Marker shall decide whether it shall be a Let, or not (subject to provisions of Law 14).

13. The game is 15-up ; that is, the player who first scores 15 aces wins the game, provided that,

(a) at the score of 13-all, hand-out may "set" the game to 5, or to 3 ; and

(b) at the score of 14-all, hand-out may "set" the game to 3 ; that is, in the first case,

(a) the player who first scores 5 (or 3) Aces, according as the game was "set," wins the game ; and, in the second case,

(b) the player who first scores 3 Aces wins the game.

Note.—In either case, the claim to "set" the game must be made by hand-out before the next Service shall have been delivered.

14. *In all cases the Marker's decision shall be final ;* but, if he

doubt which way to decide, he shall direct that the Ace be played over again. In Matches, when there are *Umpires and a Referee* appointed, the Marker's decision shall be final on all questions relating to the Service ; but (when in doubt) he shall refer all other questions to the Umpires and Referee ; and either player may appeal to them from any decision of the Marker, except as to any Service ; and they shall decide each case by a majority of votes. All appeals must be made before another Service shall have been delivered.

THE DOUBLE, OR FOUR-HANDED GAME

1. The Laws of the Single Game (as above) shall apply to the Double, or Four-handed, Game, except as set forth in the following Laws.

2. Only one of the side which has won the spin shall serve at the first time of being hand-in, in any game : at all subsequent times, the players on each side shall serve in the same order in which they began serving.

3. One player on the hand-out side may stand where he pleases, to receive the Service ; but his partner and the Server's partner must stand behind the Server until the Service has been delivered.

4. If the ball served touch the Server's partner before touching the floor twice, whether it was, or would have been, a Fault or not, the Server shall lose his right of Service, and the next hand-in shall serve.

5. The players on the hand-out side may choose the order in which they shall receive the Service, and they shall adhere to that order, and shall only change it once in any game, or at the end of any game, of a rubber.

6. If the ball in-play touch the striker's partner, it shall count against them ; that is, if the striker was hand-out, the other side shall score an Ace ; if he was hand-in, his side shall lose one hand-in :—

Except in case the ball in-play touch the striker's partner after it has been hit at and missed by one of their opponents, when it shall count against such opponents ; that is, if they were hand-out, the other side shall score an Ace ; if they were hand-in, they shall lose one hand-in.

CHAPTER XXII

HANDICAPS

I. IT is very rarely that we see a game played with other Handicaps than those of points or "Hands." The game is for 15 points. F,¹ the better player, may give S any number of points up to 14, or he may "owe" a certain number of points, as at Lawn Tennis, or he may allow S to serve twice (to have two "Hands"), or even to have three "Hands."

There is real need of other Handicaps. The present system is hard upon the Markers. However many points they give, they cannot get a reasonable game. They cannot get a game which does not lower their standard of play, unless they be extraordinarily clever. Only a few of them are. Pettitt has the art of playing with beginners without appreciably lowering his level of skill; but then he is a genius.

The rest of us need systems by which any two players can meet, not merely on equal terms, but so that each will have to play up his hardest and may be able to improve his game, especially where it is weak. It is therefore worth while to recommend a few such Handicaps to Markers and others. Let us consider F to be the stronger player, and S the weaker player. Let us

¹ F standing for First, and S for Second.

remember that the Handicap of points or "Hands" can be added to, or exchanged for, those which are mentioned below.

2. We have already noticed the different *methods of Scoring*; namely, the Reverse-method, the Lawn Tennis method, and the method with two Services each. F generally wins his games chiefly by Service. Any one of these three methods prevents him from doing this, although the Service is still an important factor in the game.

3. *Handicap by Implements.* F may play with a Cricket-bat. By this means, to his activity and agility he adds some strength, though he must beware of straining himself. To play well with a Cricket-bat implies a very accurate timing of the ball. The body-swing must come just at the right moment.

Instead of the Cricket-bat, there may be a piece of wood of the size of a racket, but with a smaller head—such as one uses at Bat-Fives. A walking-stick is too difficult to play with, but, as at Cricket, something of this kind does increase the correctness of one's style. It almost forces one to meet the ball in its own line for as long as possible, to get into position with great care, and to risk little or nothing.

F may be obliged to catch the ball with one hand, and to throw it from the place where he stops. He should be obliged to throw it with his left hand. This is good for the purpose of exercising one's judgment, and it employs the muscles of the left side also.

4. F may have his *Volley* forbidden; he loses any stroke which he volleys. This gives his opponent's Service a chance to be more effective, especially if it be a Cut-Service. It gives F more Back-wall play, and gives S more practice and a larger number of ordinary strokes.

5. Or his *Half-volley* may be forbidden, by itself, or in addition to his Volley.

6. Or his *Cut or Twist-Service* may be forbidden. In this case, he takes more pains in placing his Service. The ball is then fairly started in a rally; the rally does not so often consist merely of a single Service.

7. Or any stroke of his which falls *full onto any wall* may count against him, or any stroke which falls full onto any Side-wall, or onto either one Side-wall, or onto the Back-wall.

8. Or any stroke may count against him which hits any wall, or the Side-wall, or the Back-wall, *while still in play*. In Tennis this is an excellent Handicap. "Touch-no-walls" forces the very best player to move about rapidly, and to get complete control of each stroke.

9. Or F's strokes may be confined to half the Court; if they pitch in the wrong half, they count against him. This improves his power of placing the ball either down the sides or across the Court. In Tennis and Lawn Tennis it gives admirable practice. The halves of the Court may be taken alternately, either in alternate games or in alternate rallies.

10. Another Handicap is that F should not be allowed to hit any ball above the Service-line.

I think it will be found that none of these *Handicaps* will tend to weaken the play of F: indeed, if they be properly chosen, they will tend to strengthen his play. They will certainly give him more control of the various strokes, and they will give S more balls to return, and therefore more practice, and they will help to encourage S as well as to improve him.

11. Last, but not least, F should sometimes play *left-handed*. How very few of us are ambidextrous. Probably

it would not be desirable that our left hand should be as skilful at all things as our right. The sides of the body are differently formed, and are differently supplied with blood. But some sort of skill with the left side is pre-eminently important, if only because some day we may lose the use of our right side. But, apart from this, Racquets becomes almost a new game when it is played left-handed. It is this Handicap particularly that can be recommended to the attention of Markers, not with an absolute beginner, because with the left hand they would have less chance of hitting balls *to* such a player; but with him who has advanced to a certain point of skill.

He who receives a Handicap should risk more than he who gives one. The former player should never "set" when 13-all or 14-all is reached.

12. Handicaps can be exchanged; they can be used voluntarily and tacitly by the stronger player (who may dock off, for example, his best Service); they can be made to rise or fall (one point at a time) according to the result of the previous game or day's play. This is a decidedly satisfactory arrangement, and should be adopted by all people who play frequently with one another and who are not nearly level.

CHAPTER XXIII

THE GRIP AND THE STROKES

THE general rules already given for ordinary strokes—see Part II.—apply here : namely that the feet shall already be in the right direction, facing sideways, before the stroke is made ; that the racket shall be up and back ; that the trunk, shoulder, upper arm, forearm, and (we may now add) the wrist also should contribute something to the stroke. Let us note a few details which apply specially to the strokes at Racquets, as distinguished from the ordinary strokes at other ball-games and from the strokes at Tennis.

The Grip of the Racket.—There are some players who never change the grip of their racket at all, whether they be serving, or taking an ordinary Forehand or Backhand stroke, or a Volley, or a Half-volley. Among these players Peter Latham and Mr. Percy Ashworth may be cited as examples of beautiful style. Their way of holding the racket for all occasions is illustrated in Photograph XIX, which explains itself. The flat of the handle crosses the middle section of the pointing finger, the knob of the handle is in the palm, and the handle itself is supported by the thumb along it, and not athwart it. This grip is extremely uncomfortable at

first, and may create a sore place in the palm of the hand. But after a little familiarity it will probably be preferred to any other, especially if one decide to adopt the Latham stroke.

Others, however, prefer to hold the handle an inch or two nearer the head and further away from the knob. And they hold their thumb across the handle (though they may move it along the handle for Backhand strokes). And not a few of them change their grip in this way also, that the flat of the handle crosses the middle section of the pointing finger for Backhand strokes, but crosses the thicker section (the section nearer the thumb) for Forehand strokes.

Each player must decide for himself after fair trial. Personally, I have changed lately to the Latham grip, which I have now come to like best, though I do not use it during Service.

The Forehand Stroke.—At Racquets the ball is, for ordinary players, nearer to the feet than at Tennis, and it is somewhat lower than at Tennis. In Tennis many strokes are taken while the ball is high in the air, so that one may get “on the top of the ball” and slice it down. And certainly in the Tennis stroke the player stands at a considerable distance from the ball. “Keep away from it,” is one of the cries of the Tennis teacher.

The player stands with his right side up and away from the Front-wall. His trunk, shoulder, upper arm, forearm, wrist, and fingers may all be back. His weight is also on the back foot. His left shoulder, however, is forward.

Now he sweeps downwards, forwards, out and away to the right, through, and upwards—a lot to remember! His weight passes onto the forward left foot; indeed,

the trunk movement itself almost effects this. The left shoulder follows the swing, moving round and away towards the left.

The greatest pace of all the movements, including those of the wrist and fingers, comes just at the instant before the racket strikes the ball, i. e. very nearly at the bottom of the swing. In Racquets the ball is generally taken lower down than at the other two games. The ball need not necessarily be falling—it may be rising; but at any rate it is usually low down and near to the player.

This stroke may end up in a position very like the ordinary waiting position (Photograph VII).

It should be practised until the player gets an easy swing of all the parts together, the movements culminating just before the bottom of the swing, and thence passing onwards and upwards without loss of balance. No amount of time spent in mastering this can be considered wasted.

So far we have a stroke which we practically never use in actual play. Some part of the mechanism almost always fails to work. And it is well to acquire the habit of mastering any given part, for, needless to say, there are many combinations. Pettitt sometimes uses his wrist and fingers only. I myself sometimes use my trunk only. It is possible to combine the movements of any two parts, or of any three parts. As to the other parts, they can be kept stiff, or they can even be made to move in the opposite direction. Thus one can vary the pace and deceive one's opponent.

The Latham stroke is utterly different. Starting with the head of the racket held not nearly so high, and with the body drawn not nearly so far back and away (the shoulder is drawn back), Latham brings the head of the



FIG. 20.—First position.

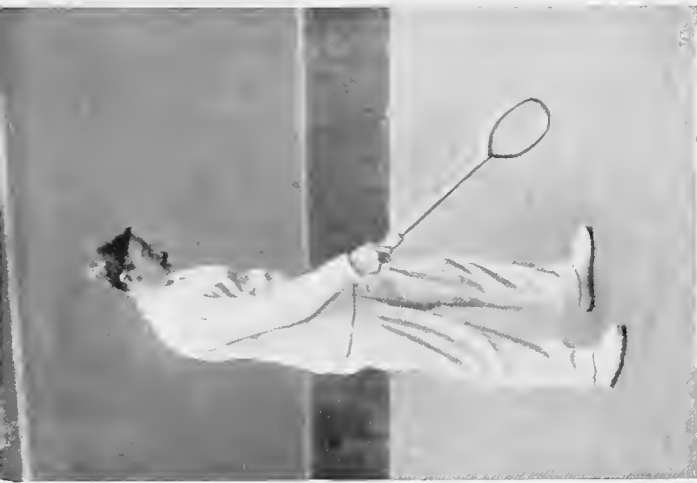


FIG. 21.—Second position.



FIG. 22.—THE FOREHAND STROKE. ILLUSTRATED BY INCOMPLETE APPARATUS. NO STOP-STRINGS.

(See page 157.)

racket down and out and away from him to the spot which is shown in the Illustration, with a snap and a flick, as if he were whipping a peg-top. The stroke is not carried right through, but stops short soon after the head of the racket has begun to move upwards. This sharp upward movement gives the ball that spin which will bring it down smartly off the Front-wall. I remember wondering how Joe Gray managed to do this with the ball. It was only in January 1902 (somewhat late in life!) that I learnt the secret from Latham himself.

The strokes which we have described are strokes outwards, away from the body, and not across the body. The stroke across the body, the stroke across the Court, from side to side, is easy to acquire; it is, indeed, what is known as the "pull" in Cricket, that stroke which beginners are so apt to make. If the ball is to be hit across Court, one swings not downwards and forwards, but athwart and round, and then through and upwards.

The position while one is waiting for Service (in the Forehand Court) is shown in Photograph XXIII, which explains itself. The player can be somewhat more on his toes, more alert than Moore is, Moore having had so much experience that he needs less of the prompt readiness. The beginner should be prepared, perhaps to move forwards and to the right, in order that he may volley or half-volley the stroke; or perhaps to move backwards and to the left, so that he may take the stroke off the Back-wall. If the Service be heavily cut, he probably will not dare to leave it till it has hit the Back-wall, unless he has Latham's capacity for flicking these impossibilities up.

Part of the play off the Back-wall can be made safer

if the grip be changed, if the racket be as it were clubbed, held nearer to its face and further from the end of its handle. I have noticed with interest how experts occasionally hold their racket there for some of the most marvellous "gets" off the Back-wall.

For the Cut-stroke, see under the heading of "Service." The Cut-stroke is especially useful across the Court, to bring the ball down sharply off the Back- and Side-walls. I think Latham introduced this into Racquets. But, as a rule, the Cut-stroke involves more risk, less surface of the racket being exposed to the ball. Certainly it takes off pace, as it does at Lawn Tennis, and thus it enables the opponent to reach the ball more easily. The same will apply to the Back-hand Cut, which, however, is used more commonly and more effectively than the Forehand Cut.

Self-Protection is shown in Photograph XXIV.

The Backhand Stroke.—The Backhand strokes are similar to the Forehand.

Photograph XXV shows Crosby ready to take a Backhander. The right side of the body goes across to the left and then actually back and away from the Front-wall; the trunk and shoulder and upper arm go away back and towards the left. The lower arm and the wrist and the fingers may be bent forwards rather than backwards. This makes the Backhand stroke somewhat different from the Forehand stroke, for the right arm is here flexed at the elbow. But in both cases the weight is on the back foot. The left shoulder is pushed backwards and not forwards.

Now one takes the swing downwards, forwards, and away to the left, through, and then upwards—again a lot to remember! The weight passes onto the front



FIG. 23.—MOORE WAITING FOR FOREHAND SERVICE.

(See page 157.)

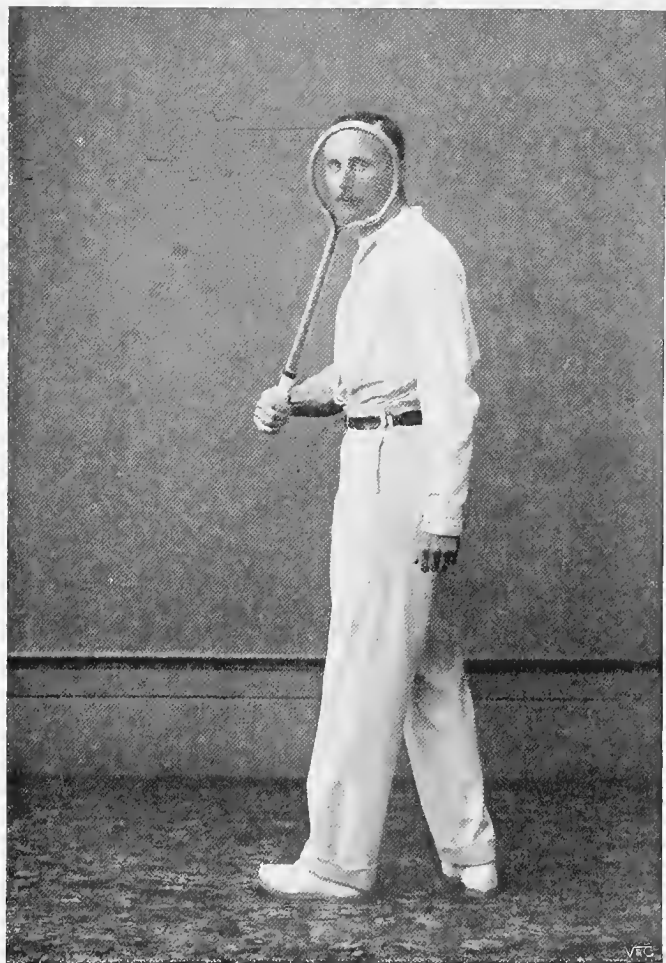


FIG. 24.—SELF-PROTECTION.

(See page 158.)

(right) foot. Here, also, the trunk movement does much of the work, and the left shoulder follows the swing.

Here, as with the Forehand stroke, the greatest pace of all is just before the racket strikes the ball, very near the bottom of the swing. It is at this moment that the wrist and fingers lend their little or great contribution to the pace.

The above description may be somewhat confusing, and it can be simplified as follows. For the full stroke, one may have all the parts of the striking apparatus arranged so that they will be moving in the opposite direction to the ball at the moment when they meet it.

This stroke may end up very nearly in the waiting position.

It must be practised till a full easy swing of all the parts shall culminate just before the racket strikes the ball, without loss of balance.

Having acquired the full swing (which, again, one seldom uses in actual play), one may practise the arresting of various parts in turn, whether it be of the wrist-movement, or of the trunk-movement, or of one part of the arm-movement.

The stroke across the Court may next be tried. It is quite easy. One swings downwards, forwards, across and round, through, and then upwards.

Latham's Backhander is of the same nature as his Forehander, except that in the former the ball is taken when it is somewhat more in front of the body. But in both strokes there is the movement of whipping the top, the flick which imparts to the ball the spin that shall bring it down nicely from the Front-wall.

While one is waiting for the Service, one may adopt

the attitude in Photograph XXVII, which again explains itself. Here, also, the beginner may stand more on his toes, more alert, for the same reason as in the case of the Forehand waiting position.

For Back-wall play, once more, the racket may be held shorter, especially if the ball has been at all heavily cut. It is obvious that it is easier for most of us to make a slight flick movement with only a small sweep by means of a short racket than by means of a long racket.

The Half-volley.—The Half-volley is a risky stroke for beginners; but it may save the exertion of running; it may save time; it may take the opponent by surprise. Besides this, it is generally a pleasant stroke to make, and a pretty stroke to watch. It may also be considered as a "sporting" stroke, if only because it risks something. Last, but not least, it is good practice in that it needs a very accurate judgment of pace and place. Photograph XXIII shows Bob Moore giving one of his famous drop Half-volleys, which hit the Front-wall just above the play-line, and then come down almost dead. He moves into position with many short little steps. For the Half-volley one must hit the ball as it is just rising from the floor. Here, also, one may swing through the stroke, though not so fully as before. Nor need one hit so hard, since the ball has more pace. It is not just falling to the ground for the second time and therefore almost dead; it is, as it were, in its prime of vigour. The stroke nearly "makes itself." It is important for the beginner to remember this, because he is apt to slash at Half-volleys, and, among other disasters, to break the strings of his racket.

The Volley.—The same remarks will apply more or



FIG. 25.—BACKHAND STROKE BY CROSBY.

(See page 158.)



FIG. 26.—DURING BACKHAND STROKE WITH INCOMPLETE APPARATUS. NO STOP-STRINGS.

(See page 159.)

less to the Volley. It is seldom like the high smash-Volley at Lawn Tennis, for that stroke is made while the ball is dropping, and sometimes almost dead so far as forward movement is concerned. Nor is it like that Tennis Volley which needs some cut. The ball often wants only to be met gently. The stroke may be followed through, though a snap-stroke is at times excellent; and a high Volley can be effectively done with the wrist, as while one is taking a Service. But for ordinary Volleys one must remember that the ball has more pace than it has for ordinary strokes. One must leave it to do its own movement. One must let the racket come along the line of the approaching ball as far as possible. One must let it meet the ball in its own direction.

Drop-strokes.—The Drop-stroke is one of the most beautiful, and of all Drop-strokes the Volley or Half-volley Drop is the best: into these you do not put the whole of your force, but, while apparently about to use the whole of your force, you keep back some part of it. We have seen that the greatest force is given by the combination of the leg- and hip-movement, the shoulder-movement, the arm-movement, the forearm-movement, and the wrist-movement, all working together at the same instant. Now, if one practises sedulously, one can get into the way of keeping one or two or three or even four of these forces in abeyance without the opponent detecting the difference: this will enable one to “drop” the ball, that is, to hit it so that it only just reaches the Front-wall.

Obviously, if one lets him see that one is going to hit slowly, he will have time to get nearer the Front-wall and will probably “kill” the ball. The best way, then,

to mask your Drop-stroke will be to practise outside the Court, or in the Court, between games: for instance, stand in the Forehand position, and then strike a real or imaginary ball not with all the force but only with the stiff-arm: in fact, practise using any two or three of the movements together, apart from the rest.

Boasted Strokes.—We have said that the typical Racquet stroke is a hard drive down one side or down the other, a drive which shall cling as nearly as possible to the Side-wall; occasionally we get a cross-Court stroke, and, comparatively rarely to-day, a Drop-stroke, which is truly one of the prettiest. A variety is the stroke which hits the Side-wall before it hits the Front-wall: this is called a Boasted stroke.

The reason why you make it may be either that you cannot get up a ball at all in the ordinary way, or that you cannot get it up easily thus; or that you can kill the ball better by such means. Perhaps you hit the ball so that it strikes one Side-wall and then just fails to reach the other Side-wall. In that case the Side-wall serves the same purpose as a Drop-stroke. Or, as a third reason, you may wish to place the ball: the Side-wall absolutely alters its direction. There are not a few players who use this stroke with great effect. Imagine yourself to be standing at the right-hand side of the Court. Your opponent (in the middle of the Court) has the ball well under control on his Forehand side. He may hit the ball down the Side-wall where you are, or he may hit it onto the right-hand corner of the Front-wall. In either case it may reach you. But, if he hits it against the right Side-wall first, it will come out into the middle of the Court, and you will have to alter your position. Thus by varying the direction of his stroke

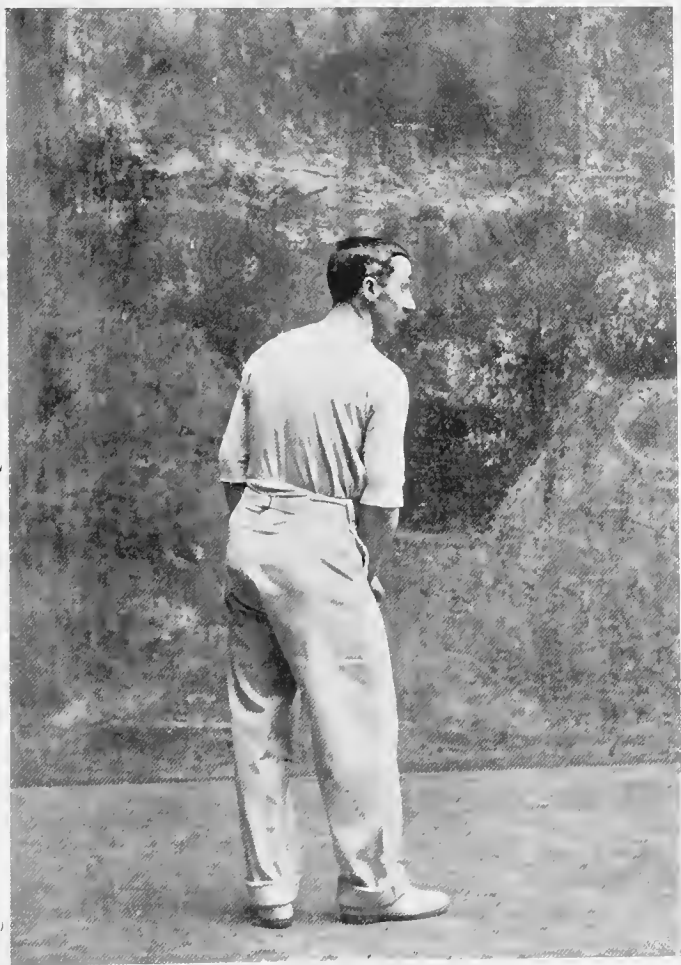


FIG. 27.—MOORE WAITING FOR SERVICE IN BACKHAND COURT.

(See page 160.)



FIG. 28.—HALF-VOLLEY DROP STROKE BY MOORE.

(See page 160.)

only a few feet he varies the destination of his stroke by almost the whole breadth of the Court.

The angles which a Boasted ball makes with the Side-wall and Back-wall are well worth studying. I have seen players who were puzzled by these angles time after time, although the angles are, with a few exceptions, quite easy to understand. Mr. Julian Marshall gives interesting diagrams of these angles for Tennis. The spin imparted by the Side-wall must be taken into account, and one must get oneself into position with this different condition in mind. As usual, one can best learn these angles not by trying to take balls, but by watching them first, when they have been hit. This is a golden rule of practice inside the Court. First watch where the ball falls at its second bounce, then get into position for a similar ball, then, when you can do this easily, try to make a stroke.

Do not use the Boasted stroke too frequently. Apart from its ugliness—though it is not always ugly—the Side-wall takes some pace off the ball, and, in Racquets, pace is of the greatest moment. Besides, it is a pity to rely on this stroke, or indeed to use it much until the plain, straightforward drives have been mastered. He who relies on the Boasted stroke will seldom acquire the straightforward stroke at all; and it is the latter stroke which pays.

Back-wall play.—In modern times there is a marked tendency to volley, not only because the game is so fast that one has not the activity nor the time to get into position for a simple stroke off the floor, but also because the Service is usually so heavily cut that it drops down almost dead off the Back-wall. So the player who has not the wrist of a Latham or Pettitt will find that he has either to take the Service on the Volley, or else to look

on while it constantly falls down like a bullet from the Back-wall.

Useful as the Volley is, however, and essential as it is to all-round play, still one must first learn to do without it, and, for this purpose, one should impose upon oneself the form of Handicap in which no Volleys are allowed. This Handicap is useful at Lawn Tennis also.

The general instructions for the stroke off the Back-wall have already been given. The main principle is to face towards the Back-wall while you are waiting for the stroke, to be alert on your toes, and to learn to get into position instinctively.

I may be forgiven for repeating, since its importance cannot be over-estimated, that it is a mistake for a beginner to try to hit the ball at once. As we have already seen, he should first throw the ball onto the Back-wall, and watch where it falls at its second bounce; then do this again, and get into position; then do this and make a few strokes with no ball at all; then throw the ball up once more, get into position, and make a stroke; and then correct it according as he fails or errs.

The varieties of the Back-wall stroke are that the ball may hit the Back-wall first, and then the floor, or the floor first, and then the Back-wall and the Side-wall, and so on.

By far the best stroke off the Back-wall is the stroke low down into one corner or the other. It is off the Back-wall that the Drop-stroke is most in place.

Suppose the ball is hard to get up—"to pick up" as they say—off the Back-wall—suppose it is a good-length stroke, or has a severe cut upon it, then shorten the grip of your racket, and, if your wrist feels stiff, practise the wrist-exercise recommended above, first with the full movement, then with the arrested movement.

CHAPTER XXIV

SERVICE

ALTHOUGH a good Service may win many games and Matches, most beginners make a great mistake in starting with the Cut-Service. The right order of learning seems to be as follows. First of all, the plain stroke, with the full swing, in the right direction ; then the plain stroke, with the full swing, in the right direction, and at the right height. Pace and length should be acquired next ; and, last of all, cut. The player should be able to hit any spot on the Front-wall, either by altering the position of his body, and especially of his feet, or by moving some other part of his body, say his arm, or by throwing the ball to a different place. It is essential to be able to place the Service, since so many modern players come up to volley. It does not pay to rely entirely upon the cut.

1. Swing and direction.

Get into position for the Forehand stroke, as in Photograph XXIX. This is very like the position for an ordinary Forehand stroke. Now aim at an imaginary line up and down the Front-wall, not across it—a line near to the middle of the Court, but rather closer to you. You must throw the ball well out and away, follow through with a full swing, and end up alert and without

losing your balance. Then you should step back as if your opponent were going to return the Service. This is an extremely hard task, but one cannot begin to learn it too soon.

Look to the place to which you are going to hit the ball. Get that place firmly fixed in your imagination, then, keeping your eye on the ball (as in the Lawn Tennis Service), and keeping your head as still as possible (as in a Golf-drive), try to hit the ball onto the right place.

If the ball hits the Front-wall too much to the right, then turn your body (your left leg) more round to the left, or swing more across to the left; but, if it hits the wall too much to the left, then turn your body (your left leg) more round to the right in front of you, or swing further out and away to the right. Or you may alter the place at which you drop the ball with your left hand.

Do not step back too soon after the swing; do not cut short the "follow through." This is less important at Racquets than at Golf. The golfer need not be prepared for any ball to be returned by his opponent. The Racquet player usually makes this mistake when he begins Golf, that he fails to follow his swing through: he is so anxious to see where the ball has gone. And of course the same applies to Tennis, Lawn Tennis, and Cricket, as to Racquets.

When you can hit the ball every time onto this imaginary line, then aim at other imaginary lines by altering your shoulder and arm, or by altering the place at which you drop the ball with your left hand; and later on, by altering your wrist-movement, acquire the power of hitting any line on the Front-wall at will, either by altering the position of your feet, or by altering the position and movements of one or more of the other parts of your body.

Now for the practice of height. During this practice we may for the present neglect the direction.

2. Height.

A similar method may be adopted here. Look at the required height, which may be just above the Service-line ; get it into your imagination ; then keep your eye on the ball ; do not move your head more than you are obliged ; and swing through, end up alert, and step back as if the ball would be returned by an opponent. But, once again, do not step back till the full swing be ended.

Correct your mistakes as follows. If you are hitting too high, then next time take the ball sooner—before the head of the racket has begun to rise. If you are hitting too low, then take the ball later—after the head of the racket has begun to rise.

It is as well to practise a very high Service of good length. Such a Service, though seldom seen except as second Service, may be most effective, since the striker has to put on all the pace.

When you can quite easily get the height which you need, then combine the height which you need with the direction which you need.

3. Pace and length.

Now, without neglecting the direction and height, vary the pace and length of your Service in one or more of many ways.

We have observed that the whole striking apparatus consists of the trunk with the body-weight, the shoulder with a movement of its own, the upper arm, the forearm, the wrist, and the fingers. If you keep one or two or more of these parts still, or if you move them in the opposite direction, you will vary the pace and length of your Services. The best way to acquire control of all these parts independently is to practise the Fast Full

Movement Exercises, and the Fast Arrested Movement Exercises.

4. Cut, etc.

The right place on the Front-wall for a plain Service is not the right place for a Cut-Service, for a Cut alters the direction which the ball will take after it has struck the Front-wall.

There are two ways of cutting the ball. With the first, the racket moves all the time in a slanting direction, at an angle ; with the second, the racket only slants and turns at an angle just at the moment before it strikes the ball. It is needless to say that the latter Cut is more severe than the former.

In cutting the ball in either of these ways, one should not let it come too near to one's body. The Cut needs considerable distance.

The easiest Cut is like an ordinary Racquet stroke, the head of the racket being down. Raise the racket a little way, to between this and the shoulder level, and you get a second Service. A third has the racket level with the shoulder. A fourth has the racket above this level. The fifth has the racket very low again ; the knees may be bent, and the back of the hand facing the Front-wall. Such a Service is awkward at first, but it has far the severest cut or twist. Such a cut or twist from the right-hand Court is very valuable in play. It tends to send the ball sharply onto the left Side-wall. The Service can be altered by a slight alteration of the grip.

An underhand Twist-Service, either low or high, is generally objected to (by the player who has to take it). It does, indeed, tend to get the Server out of the habit of the hard low drive. It is not easy for him to return immediately to a stroke in good style. But why it should be considered bad form to serve such a Service,

or to send a Drop-stroke, or to send a hard-drive-Service without cut, I cannot say. It certainly gives variety to a game which is apt to be singularly monotonous; and it certainly pays. There was a similar objection to the Reverse-Twist-Service by Ward and Davis and other Americans. The chief objection really is that the ordinary stereotyped player is not used to the Service, and does not know how to deal with it. For every Service there is a right method of defence which may soon become a method of attack. In Tennis the overhand Railroad Service at times seems untakable. It remained for Latham to show how easily it could be disposed of. The same changes of attack and defence have been going on for a long time in the sphere of naval warfare.

The Backhand Service must be learnt by a similar process. The position for an ordinary Backhand Service is shown in Photograph XXX. An advantage of this Service is that it hides the ball from the opponent: one may stand between him and it. One may also get a heavy Cut across the Court. Needless to say, one cannot strike the ball so well down the side-line; but this is decidedly made up for by the fact that, for most players, the Backhand stroke should be easier and freer than the Forehand. For both Forehand and Backhand strokes the order of learning is:—first control, then severity, then variety. Do not aim at pace or cut until you can hit the ball just where you want it to go.

A great deal may be done by judicious placing of the Service. If your opponent comes forward to volley, you can send your ball so that it hits the Side-wall very short, or else you can send it almost down the middle of the Court. You can place the Service less obviously by throwing the ball further to the right or further to the left.

CHAPTER XXV

PRACTICE OUTSIDE THE COURT

WE have already considered the subject of training in general. We may now proceed to give some special hints for regular practice outside the Court.

If there are any general laws of practice in exercise, they seem to include the following. (For others we must refer to the Chapter in Part VI.)

First, there should be correctness. This may necessitate the dividing up of a complex whole into simple parts, and the acquiring of these simple parts one by one. Then there should be pace and promptitude, and endurance by means of repetition. All the time there should be concentration of the attention. Next there should be various combinations and rapid changes. The increase in pace, endurance, promptitude, and complexity may be gradual. Conditions such as fresh air and free clothing and moderation should be carefully attended to.

For Racquets one needs much freedom of movement ; for Tennis stiffness is somewhat less fatal. In order to get the freedom of movement for the various parts of the striking apparatus, one may choose between two orders : one may start with the large muscles, and work from them to the small, or *vice versâ*.



FIG. 29.—CROSBY BEFORE A FOREHAND SERVICE.

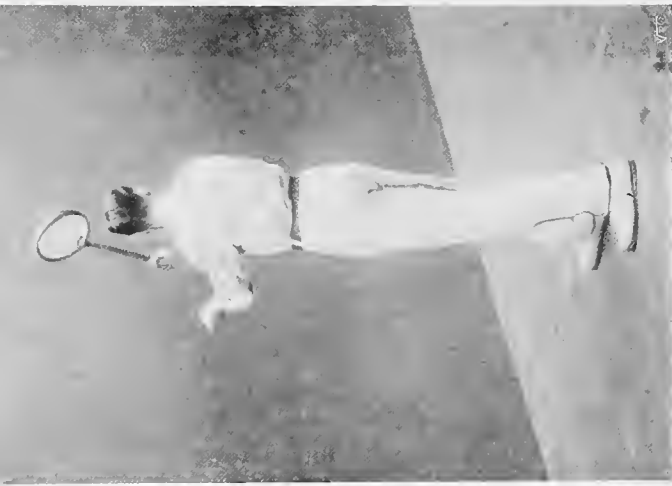


FIG. 30.—CROSBY BEFORE A BACKHAND SERVICE.



FIG 31.—First position.



FIG. 32.—Second position.

WRIST-EXERCISE FOR RACQUETS.

(See page 172.)

If one start with the large muscles, one gets the movements of the legs and trunk (the swing has been described already); then the free movements of the whole arm and shoulder; then the free movement of the forearm; then the free movement of the wrist; then the free movement of the fingers.

The reverse process may be preferred. Let the right arm hang down limp. Now let the fingers be shaken about as if they were weights tied to pieces of string. For this, the whole arm above the fingers must be limp. Now, while you still move the fingers limply (by no means an easy task), move the wrist limply also. Next add to these two movements the free movement of the forearm; to this the free movement of the upper arm, so that the whole apparatus swings easily, each part being, as it were, suspended from the part above. Hang the fingers from the wrist, the wrist from the forearm, the forearm from the upper arm.

The free movements must precede the movements with any apparatus. The first apparatus may be the racket-handle. I am quite sure that, for most of us, it is useless to start with the average "Physical Culture" Exerciser; for this is apt to cramp the fingers, and therefore, by a kind of contagion, to cramp the wrist and the arm above the wrist.

The movements with the racket-handle have been already described.

Next, if you have a large room or large open space, may come movements with the actual racket. Do not grip it too tightly; rather let it hang loose in your hand for the ordinary stroke. There are exceptions, as when you take a heavily-cut ball off the Back-wall. As a rule, however, the racket-handle should move freely within the hand, so that the fingers may do their work.

A good exercise is given in Photographs XXXI and XXXII. It is invaluable for the Latham strokes, and should be done briskly in both directions.

Then you may practise with the Apparatus (see Chapter XIII). The ball is placed, let us say, 12 inches from the floor. Practise first the Forehand drive, then the Backhand drive, then the Service, and so on. Keep your eye and your head steady. If you find any difficulty in doing this, practise the neck-exercises, turning your head first to one side and then to the other.

Outside the Court you must practise corrective exercises. When you have found where your faults lie, do whatever you can to improve the parts that are weak. Thus, for example, if your wrist be stiff, you must practise the right exercises for limbering it. Shake your wrist and hand about, as if they were a dead leaden weight fixed loosely to your arm.

Imaginary exercises can be practised outside the Court. Picture yourself, feel yourself, doing the correct positions and movements. There is no doubt that this employs the muscles to a certain extent. Merely to watch a correct player has its effect, because we almost instinctively imitate whatever we see.

Practice in the Squash-Court has been already spoken of for Racquets; but for Racquets it is best to play with a hard ball, or at any rate with a little ball. And, to make the practice still more effective, it may be well to play with something smaller than an actual racket: for instance, with a racket-handle having a thin strip of wood at the end of it, or with the bat of Bat-Fives. This obstacle-practice encourages correctness; since the slightest error shows itself at once.

CHAPTER XXVI

PRACTICE INSIDE THE COURT

ONE or two general rules will be found useful, and the first is that steady safety must come before killing severity. Learn to get up the ball (of course in as good a style as you can) before you attempt to kill it. Imagine a line a few inches above the play-line. There are many experts at Lawn Tennis who not only (as we have said) imagine the net to be several inches higher than it is, but also imagine the Courts to be several inches narrower and shorter than they are. By this means they find that they risk less. Their strokes may not be quite so brilliant, but they are more reliable.

Repeat similar strokes again and again. This is far better at the first than to try a large number of different strokes; for with this latter plan you will not learn any one of the different strokes thoroughly. In order that you may repeat similar strokes, you must get a bag of old balls. They are quite good enough to practise with. Each Court should make a regular but moderate charge for such practice with old balls.

The beginner should practise inside the Court at first with a Marker, who should show him the different strokes, letting the beginner see him from behind rather than from in front. It is easier to imitate a person from

behind than from in front, for, when seen face to face, the player and his legs and arms are "the wrong way round." Then the player should practise by himself, with the Marker occasionally looking on and making suggestions. Then once more the player should practise with the Marker.

Let us take an ordinary Forehand stroke first. Let the ball be hit against the Front-wall, so that it will return to the player's right-hand side. The Marker had better hit the ball, since he is more likely to hit it nearly to the same place twice running.

First let the player notice where the ball falls at its second bounce. Then, when the ball has been hit up again, let him get into position.

Then, without any ball at all, let him make a few imaginary strokes with his racket. Next, when the ball is hit up again, let him get into position and make a stroke. The Marker should now point out the mistakes; thus, he should tell the player that he has stood too near, too far off, too much in front, too much behind; that he has failed to lift his racket before or after the stroke; that he has jerked it round instead of carrying it through; and so on. The stroke should be correctly practised now without the ball. Then the stroke with the ball should be tried again.

Others find it far easier, as at Tennis, to begin with balls thrown onto the Side-wall.

A common fault is that too little power and pace are imparted. Either the player does not use certain parts of his striking apparatus, or he puts a drag on the ball; he does not strike it with the full force of the racket and arm and body.

Another common fault is that the player loses his balance. Perhaps he ends up all right, but he does not

end up alert and waiting to return the next ball. This is an art which has to be practised quite apart from any actual "next ball"—which is apt to distract the player. Let the player learn to make the stroke, and to keep his balance, without bothering about whether he has hit the ball rightly or not. Then let him put this into use with the ball. He will soon find it easy to keep "on his toes" till he has begun to make the stroke, and again after he has made the stroke.

The Backhand stroke will come next, the position being as in the Photographs in Chapter XXIII.

In practising either the Forehand or the Backhand strokes, one must learn to move about in the proper Sideways positions, such as were suggested in Chapter X.

Then may come the Volley, of which we have spoken already. The player must not give the ball a smash, since the ball as a rule has enough pace of its own already. He must rather meet it on its way. The chief fault in volleying is impatience: the player tries to take the ball too soon. He should let it come first to the proper position for an ordinary stroke.

The same applies to the Half-volley—an excellent stroke to practise since it insists that the ball shall be low down and near to the ground.

Then comes the Back-wall play, as described above. One of the waiting positions is shown in Photograph XXXIII.

The strokes throughout should be hit fair and square, with the full face of the racket, and without cut. The wrist-swing should come at the instant before the racket strikes the ball. The racket should strike the ball when the ball is very near the ground. After the stroke the player should be alert and ready.

One of the chief difficulties of beginners is to take the

Service. The Marker should get a bag of old balls, and should send them to the beginner so that he may take them off the Back-wall. Let the beginner try to return them not across the Court—a stroke easily acquired afterwards—, but down the side.

Then let the Marker stand just behind the line that comes across the Court, and thence let him hit hard drives (of course I mean off the Front-wall!) to the player, who should come up and volley them down the side and not across the Court.

Then let the player practise serving in the way which we have already described. So much of the modern game depends on Service, that the somewhat tedious process cannot be considered as really a waste of time.

Thus far the player has played in the Court either by himself with the Marker looking on, or by himself alone, or with the Marker. Now let him try some practice-games, during which he will find out and afterwards be able to correct his faults. He should correct his faults outside the Court in the manner which we have outlined.

The general hints for Match-play, as given in Chapter XV, will apply to Racquets, without the need for repetition here.

CHAPTER XXVII

DOUBLES

THE chief difficulty of Doubles, especially for the player who is used to Singles, is that constant alertness which is required, besides the general feeling that one is cramped for space. In Lawn Tennis Doubles one can watch one's opponent without turning one's head ; in all Singles one feels that the ball must be returned to oneself, if it is to be returned at all. But in Racquet Doubles it may be returned to one's partner again and again. Fielding at Cricket is somewhat different. There is not the same need for constant watchfulness, for there are many intervals. A good plan, in order to keep up one's interest and attention, is to make the various strokes in imagination—an art not acquired at once, but deserving to be acquired by practice. You should watch good players, and, while you are watching them, imagine and feel yourself to be making their strokes. As it is, many people play the Double game as if it were a Single game while the ball is coming to them, but as if it were no game at all while the ball is coming to their partner.

The position of the body and the general mechanism of the stroke is the same as in Singles. But in Doubles there is need of more play close down the Side-walls.

It is obviously harder to send a stroke outside the reach of a player in a Double. Besides this, there is more play across the Court, more play onto the Side-walls first (boasting), and there should be more Drop-play, and, as at Lawn Tennis, more play down the centre line, between the opponents.

The best position in the Court is not an easy matter to decide. It does not depend merely on where the ball is or is likely to be, but also on where one's partner is. One must not leave too large a gap between oneself and him.

Some of the best Single players are among the very worst Double players, except for the Service and the making of individual strokes. The stronger or more experienced player should call when the ball is doubtful, but should not always call "Mine" except when the stroke is impossible for him (in which case he loves to call "Yours"!). When there is any doubt, the stroke should be taken either by the stronger player, or by the player who took the previous stroke. One of the most undesirable features in a friendly game is poaching. In a Match it may be less objectionable; but I have often seen a Match lost because the weaker player was left out in the cold, and thus never came into the swing of his stroke: hence, when a ball *was* left to him at rare intervals, he felt, as it were, out of practice.

In friendly games one can avoid any need for poaching by a careful use of Handicaps. Handicaps are very seldom patronised. Pairs should regularly play together, so as to learn one another's game. (Perhaps this is more conspicuously the case at Lawn Tennis.) As it is, generally the two stronger players have to play against each other, so as to make an even Match. Why should they not play together, and give odds to the two weaker players?

After the rule of constant alertness, the rule most frequently neglected in Doubles is this: though of course it has only a general and not a universal application. While you are in, or your partner is in, play for safety, return everything, do not risk brilliant shots. While your opponents are in, do not grudge brilliant shots. To lose a point here is less vital than to lose a point during your own Services. It is especially important to hazard something in order to stop a long run of aces served by your opponents.

With regard to Match-tactics, it may be well to "pepper" one player until his partner shall have become listless; and then to send that partner an unexpected treat. This you may vary by a heavily-cut stroke right down the middle of the Court, out of reach of both opponents.

Some partners need abuse; others need encouragement; others need diplomacy. One may work so that one's partner may be sent an easy stroke to kill.

The word "kill" reminds me that it is always better to claim a let than to take a life. Never run the risk of maiming a man: the winning of one stroke is not worth that.

When 13-all or 14-all are reached, do not make it an invariable rule to "set." At 13-all, with one opponent out, it may be far more advisable to play straight on. But few pairs have the courage to do this. The "set" feels so like a respite.

Never let a slack player play to make up your Four. This is a fatal error. While a keen player may wake up the three others, it is far commoner for a slack player to slacken the three others. A Three-handed game, each having his own Handicaps, would be far better practice and far better sport than such a Four.

But, personally, I think that the Single game is *the* game. Of course a Four teaches co-operation and patience combined with readiness: this is excellent discipline. And a Four may have social advantages. But I prefer to get *all* the credit if I lead up to or make a killing stroke, or if I pull a game out of the fire; and I deserve all the blame if I lose an easy stroke, or if I am slack.

Besides this, only on a very few occasions have I felt as if I had had enough exercise after a Double. It is not so refreshing as a Single. Nor does it seem to me so satisfactory. Among other reasons, if the Court *is* the right size for a Single (as I believe that a Racquet-Court is), then it seems hardly likely to be also the right size for a Double. It is interesting here to note that the most enjoyable Double I have ever played was at the Philadelphia Court, which is exceptionally large. It is the best Court that I have yet seen, for Doubles.

PART IV
TENNIS

CHAPTER XXVIII

MERITS OF TENNIS

THE merits of Tennis are appreciated only by a very small number of those players who begin with Tennis as their first ball-game. In order to love the game, one needs apprenticeship at any rate in a Squash-Court, and if possible in a Squash-Court with a Back-wall. If one is unable to get this, one may practise up against the main Side-wall of the Tennis-Court, treating it as the Front-wall of a Squash-Court. It is here, rather than over the Net, that one should get the habit of the ordinary Forehand and Backhand strokes. One should be able to keep the ball time after time within two of the Chase-lines. Very few players can ever reach their best possible game, if they begin with Tennis; for from Tennis alone, however many lessons they may have had from the best teachers, they are hardly likely to learn that agility which the modern game demands. I noticed that many beginners in America, even those who played Lawn Tennis, took a long while to master some of the very commonest strokes. Those who began with Tennis alone were almost invariably slow upon their feet. I used to urge them to practise in the Squash-Court, but most of them said that they wanted to play Tennis itself. Therefore they failed to master the quite ele-

mentary positions and movements. The few who did try Squash (with a Tennis-racket and a Lawn Tennis ball) improved quickly, especially in their Backhand strokes. Here I shall consider the advantages of Tennis, especially when the mechanism of the play has been acquired before the play itself is taken up regularly.

We need not consider here, over again, the advantages common to both Tennis and Racquets—the physical, æsthetic, intellectual, moral, social, and economical values. We need only consider the advantages of Tennis as contrasted with Racquets.

First of all, there is the great variety which is possible. The number of angles at which balls may reach the player is enormous. Of one Hazard alone, Scaino (quoted in ‘Annals of Tennis’) says:—

“The main wall is plain, but thicker in one part, where it begins to project further over the floor, forming a figure called by the French *tambour* (*tamburino*); and this coming out obliquely, is the occasion of a variety of bounds which the ball, encountering it, makes with many and various effects, at the hands of good players, and very beautiful to see.”

A Lawn Tennis veteran, who has recently taken up Tennis, told me that he could spend an hour in the Court by himself with interest and pleasure; he could practise the hard drive as well as the heavy cut, and in the ordinary stroke he could gain a great variety of length and direction and elevation. He could practise many different kinds of Services, each of which would be effective in its proper place. When he came to play with the Marker, he could use first one Handicap, and then another.

Handicaps should be the most conspicuous feature of Tennis, at least for beginners. No two players are so unequal that they cannot meet on equal terms in a game in which neither need spoil his play in the very least.

A study of the many varieties of Handicaps will not be waste of time.

Besides this feature of Tennis, this wealth of Handicaps, which enable any two friends to meet, Tennis (partly owing to its old-fashioned Hazards, and its general associations) is the game which seems most aloof from the rush of commercial life. In the Court is to be found something of the ancient world, as in a cathedral town, the Tennis-Court being considerably more cheerful and healthy.

In the game there is always something new to learn. Thus it appeals to Americans as well as to Englishmen. Americans have practically invented in recent years a new Service, and the hard Drive that pitches right in the Nick. They have revived that straight yet artfully masked Force for the Dedans, which the old school of players used to make so correctly.

In this game originality and observation pay, as well as sheer experience. The game can be continued almost up to any age. Not so long ago, the Provost of King's College, Cambridge, played a game with Mr. J. M. Heathcote in the morning, and Jim Harradine (he was then over fifty) played a vigorous Exhibition Match in the afternoon. The older player, if he has used his years well, will know how to keep on the Service-side; will know which Service to use on any given occasion; will know what balls to leave alone; will know where to expect returns. The steady exercise with its welcome breaks will not exhaust him. Besides, Tennis is pre-eminently a game for older men because, at their age of life, they should be able to afford the time and the money. They may preserve some part of their vigour, and may keep up some of their old friendships, and may form new friendships in the Tennis-Court.

It must not be thought for one moment that the game is merely an old man's game. Long ago Rousseau wrote (in his famous *Emile*):—"To spring from one end to another of a Tennis-Court; to judge the bound of a ball which is still in mid-air; to return it with a strong and certain hand; such games become a man; they tend to form him." And, though players do not exactly "spring from one end to another," yet rapid movement is almost essential to complete success against a modern opponent.

But complete success is also impossible without nerve, resource, observation, memory, accuracy, and many other "elderly" qualities. Mr. Lukin is very much to the point when he says:—"Besides the score of the game, for the accuracy of which no good player will be wholly dependent upon the Marker, the character of the Chases in relation to the position of the game or the set, the Bisques, if any are to be taken, and the choice of sides in taking them, are matters which call for particular attention, and require great discrimination and judgment."

The social value of Tennis is in some ways superior to that of Racquets, since not a little of it is connected with the life in English country-houses. Unfortunately, Tennis house-parties are not so frequent as they were; but they are still given occasionally.

CHAPTER XXIX

THE COURT AND IMPLEMENTS AND PLAY

Note.—Some parts of the following Chapter have already appeared in Articles by the author, in the 'Badminton Magazine' and in the 'Windsor Magazine.'

IT is a common belief that there are only two or three Tennis Courts in the world. As a matter of fact there are over thirty in England alone, there are six in France, several in America—let us hope that we may soon be able to say ten at the very least—and a few elsewhere (e.g. in Vienna, in Melbourne, and in Hobart Town).

As to the idea that the scoring of Tennis cannot possibly be learnt, one is prepared to admit that it has been found hard to learn; but that is surely the fault of the teaching. What single subject would be easy to understand if the teacher used a large number of technical terms to begin with, such as "Tambour," "Grille," "Hazard-side," "Chase worse than 2"—yes, of course they are not easy to understand or learn, if we *begin* with them. As the lady said, after a (Scotch) Professional had tried to explain Golf to her: "I still don't know the difference between the masher and the putty."

A third fallacy is that Tennis is the same as Lawn

Tennis. This may be christened "the ladies' fallacy," and may be illustrated by the following conversation.

She. I hear you are going to play Tennis this morning ; won't it be rather wet ?

He. I am going to play real Tennis, not Lawn Tennis. Real Tennis is played in a covered court.

She. Oh, indeed ! quite a new game then ?

Tennis is the mother of Lawn Tennis, and if so many more people know and admire the daughter, it is partly because they have not been properly introduced to the mother. In fact, many of the best-known (past and present) Lawn Tennis players have of late years shown great keenness for Tennis. I need only mention Messrs. Renshaw, Chapman, Winkworth, Briscoe, Mahony, Nesbit, and R. F. Doherty in England, and O. S. Campbell in America.

Once again, it is often asserted that Tennis is very *expensive*. I answer that over-work and ill-health are far more expensive, with all the unpleasantness thrown in. For really bad work, in whatever line it may be, and for really bad health, with its constant drugs and tonics and doctors' bills and holidays, commend me to certain men who take no exercise ; and, of all exercises, games are best, partly because they are a pleasure and an interest ; and of all games Tennis is among the very grandest, because it is a fine all-round exercise, in a quiet, uncommercial, old-world atmosphere—alas ! how seldom we can breathe it now ; an exercise possible at all seasons of the year and in all weathers ; an exercise demanding and enchainning the whole attention, which dares not wander ; an exercise vigorous and yet not exhausting. But of these advantages I have already said enough. Let me come to the Court itself.

I shall try to explain the Game in a new way. I shall



FIG. 33.—WAITING FOR A BACK-WALL STROKE.

(See page 259.)

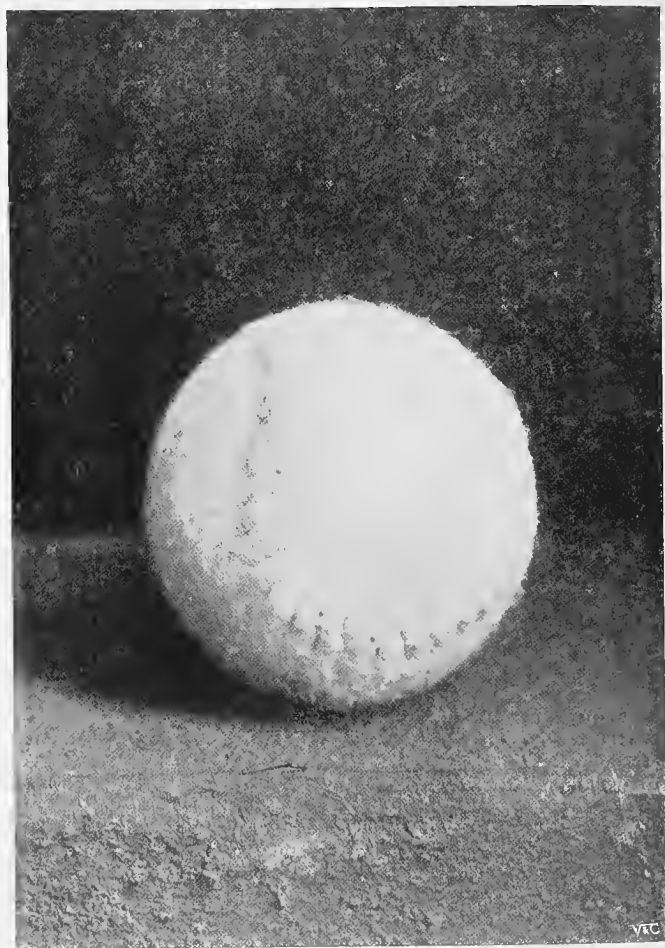


FIG. 34.—TENNIS BALL.

(See page 189.)

take it for granted that the reader understands Lawn Tennis already : this will simplify matters. And I shall only speak of the Single Game, as the Four-handed Game is rarely played to-day.

We have, as a starting-point, two players, each with a large-headed and large-handled racket, a ball of a certain size, a net over which the ball has to be hit before it has bounced twice, and the ordinary scoring : e.g. 15-love, 15-all, 30-15, 30-all, 40-30, deuce, vantage, deuce, vantage, game. The Set consists of six Games, though "deuce and vantage Games" can be played. "Faults" and "double Faults" score as in Lawn Tennis.

And now for just a few of the differences. A great many must be left out for the present, the reader being referred to the Rules of the Game, in Chapter XXXI.

Of the *Implements* of Tennis, the racket has a smaller face and is heavier than the Lawn Tennis racket, because the Tennis ball, though of about the same size, is heavier than the Lawn Tennis ball. The former has an inside of cloth etc., and not of "nothing"; in fact it is about as hard as the ball used at Racquets or Cricket or Base-ball.

Photograph XXXIV shows a Tennis-ball life-size; it must be between $2\frac{1}{4}$ and $2\frac{3}{8}$ inches in diameter, and between $2\frac{1}{2}$ and $2\frac{3}{4}$ ounces in weight. The American and French and English balls all differ, much of the difference being due to the covering. We shall speak of this again elsewhere.

In *the Court*, the Tennis-net is far higher at the ends than in the middle. The Court itself has walls on all its four sides, and a Penthouse along three sides. The best way to describe the Court will be to put the reader at one end, safely behind the netting, where the spectators usually sit, i. e. in the *Dedans* (the French for

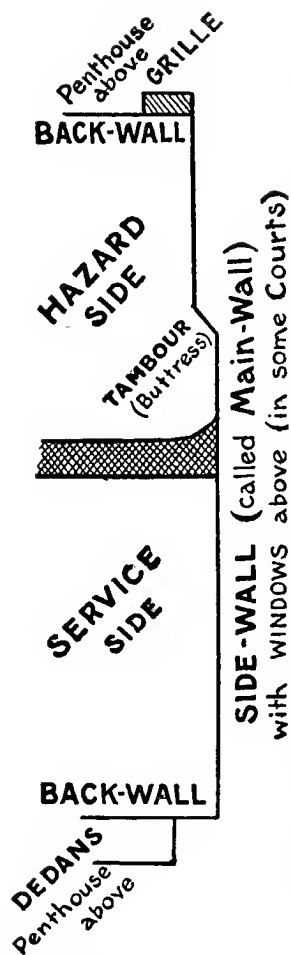


DIAGRAM 12.—Plan of the right-hand Side-wall (the Main-wall) as one looks down it from the Dedans.

“within”). This word is usually pronounced “Dead-on”(!), though I have heard a more refined Marker call it “diddóng,” and three less refined Markers call it “dédduns,” “deddáng,” and “diddáns,” respectively. A ball which is played over the Net into this *Dedans* counts as a winning stroke to the striker.

Now look in front of you, over the Net, and down the right-hand wall (which is called the Main-wall). It does not go straight all the way along, for there is a buttress sticking out, and this is called the *Tambour*. A ball hit against it will come off at an angle which considerably puzzles beginners. Diagram 12 will give some idea of this *Tambour*.

Past the *Tambour*, in the wall facing you at the opposite end of the Court, is a little “cupboard with-

out a door”; it is called the *Grille*; a ball which is played over the Net into this *Grille* makes a winning stroke. Lawn Tennis has no winning strokes of this kind,

though they could be arranged if the players agreed that whoever managed to hit a certain chair or lady's parasol (just outside the Court) should score a point.

Look down the left-hand Side-wall, and you will see many openings, with nettings—the old Courts had none—to protect the spectators. These openings are called the *Galleries*, and that one which is furthest away from you (the Last Gallery) is called the *Winning Gallery*, since a ball played over the Net into it counts as a winning stroke.

Thus there are three "Winning" Openings—oh the joy of them!

To good Markers the Openings are worth half their salary—The *Dedans*, the *Grille*, and the Last (*Winning*) *Gallery*.

(But the days when Markers could win vast sums by betting on their play are of the past.)

All the way down the left-hand side of the Court (Diagram 13) runs the *Penthouse*, above the Galleries. You will notice the Penthouse along the Back-wall, facing you as you sit in the *Dedans*. And above your head there is a Penthouse also, though you cannot see the business-side of it. These Penthouses help to give the play much of its essential merit, its variety.

Truly Mr. H. S. Mahony was justified in saying that the Court was too full of furniture: though he need not have insulted the *Tambour* by calling it the "Hump"!

Across the floor are many lines, and there are mysterious numbers low down on the Side-walls. The mystery will be unfolded presently, and the designer of Courts will be defended from the charge of lunacy: he will be shown to be a most prudent man, and the benefactor of those especially who are out of breath.

With regard to the size etc. of the ideal Court, the

reader must be referred to Mr. Julian Marshall's 'Annals of Tennis.' We may add, to his suggestions, that the Bickley cement is by far the best material for floor and walls, and that the Bickley stain is superior to paint, which tends to close the pores of the Court's skin. Mr. Marshall's words may be quoted :—

“Our Tennis-court is enclosed by four walls, 30 feet in height, within which, again, are built three lower walls, one on one side of the Court, and one at each end. The space between these outer and inner walls, 7 feet in width (including the thickness of the latter), is covered with a sloping wooden roof, called the pent-house. The extreme length of the Court, from one outer wall to the other, is 108 feet 6 inches; the length, therefore, from the inner wall at one end to that at the other is 94 feet 6 inches. The width between the two outer side-walls is 38 feet 6 inches; and the width, therefore, from the inner to the opposite side-wall is 31 feet 6 inches. The latter is called the main-wall: its face projects into the Court at the point E at an angle of about 38°.

“Enclosed, therefore, by this main-wall and the three lower walls, there is an area, the floor of the Court, which is narrower at one end than at the other, on account of the thickening of the main-wall between the tambour and the end-wall, where the floor is only 30 feet in width. Parts of the inner walls are 7 feet in height; in the rest of their extent they are only 3 feet 8 inches high, and are there called the batteries. The walls are each 15 feet 9 inches in length. Resting on the tops of the walls is the plate which bears the pent-house, supported also by the posts, fixed in the batteries. From the height of 7 feet 2 inches the pent-house slopes up to the outer walls, which it meets at the height of 10 feet 7 inches from the floor. Each last gallery is 9 feet 6 inches in length; each second gallery, 9 feet 6 inches; each door, 3 feet 3 inches; each first gallery, 5 feet 6 inches; and the central opening between the line-posts, called the line-opening, is 7 feet 6 inches in width.

“There is a longer opening than any of these, called the dedans. The low wall, or dedans-battery, below this opening, is the same height as the other batteries; the height of the opening is the same as that of the galleries; and its length is 21 feet 6 inches. One wall is 5 feet 6 inches in length; and the other wall, 4 feet 6 inches. At the other end of the Court, in the wall, there is a square opening called the grille, and measuring 3 feet 2 inches each way.”

We need not here enter into details, except to note that the floor of the French Courts slopes down towards

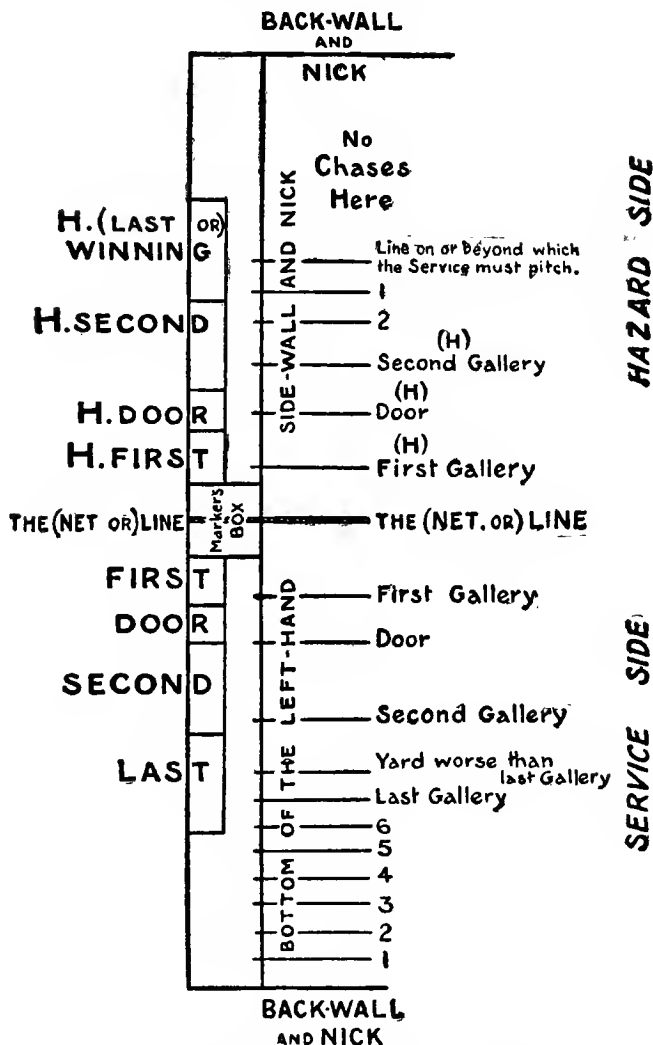


DIAGRAM 13.—Plan of the Left-hand Side-wall as one looks down along it from the Dedans.

the Net, and that some old Courts used to have other hazards :—

1. "The hole" (*le trou*), an opening of 16 inches square, facing the Grille.

2. An upright board in the other corner, opposite the Grille, and called *Pais*.

3. *La lune*, a small opening on both sides of the Court, very high up. This was soon done away with.

And now for the game, which, however, can be understood best of all by an hour or two of play in the Court with the Marker.

We have already seen that it differs from Lawn Tennis in two or three respects, namely, that—

1. It has certain Openings into which it is a winning stroke to play the ball.

2. It has *Side-walls* and *Back-walls*. Many strokes which would go "out" in Lawn Tennis, either at the back or at the side, are good in Tennis, because they hit the wall and come back into the Court. This makes an enormous difference to the play, and is indeed one of its greatest charms—for the player as well as for the spectator. Peter Latham's "returns" off the Back-wall are simply marvellous: some of them are quite preposterous. When I attempt Lawn Tennis after Tennis, I feel as if the Court "leaked"—so many balls find their way out which in Tennis would drip back onto the floor from the Penthouse, or be hurled in again by the kindly Side-walls and Back-walls.

Again, it is a common stroke in Tennis to hit a ball not directly over the Net, as in Lawn Tennis, but up against the Side-wall first and thence over the Net. This is called "*boasting*," and it gives the ball a powerful twist. I remember once playing Lawn Tennis with Mr. E. F. Benson, just after we had been playing

Tennis : he forgot that the Lawn Tennis Court had no Side-wall, and tried to "boast." His ball found its nest about six Courts off.

3. Another difference is in the *Service*. For not only can the Server stand anywhere in the Court, but he always serves from the same half of the Court—from the *Dedans* half, the side on which you are sitting. And he must serve the ball onto the Penthouse that runs down the left-hand side of the Court.

This is a great contrast to Lawn Tennis, where the Service may be from either half of the Court, and is nearly always of the over-hand kind. In spite of the clever American variation, the Service is most monotonous for the spectator. In Tennis there is far more choice : for instance, Charles Saunders (the late English Champion), Peter Latham (Champion of the World), Tom Pettitt (American Champion), all have different special Services. Indeed, Pettitt has had two : he was of opinion that two of his Amateur pupils did his later Service better than any one else.

And, again, the opponent is allowed to volley the Service, as at Racquets.

4. The *stroke* also is as a rule very different, though the Lawn Tennis Backhander (of Messrs. Doherty, Mahony, T. P. Burke, and many others) is far nearer to the old-fashioned Tennis Backhander than it used to be.

We may notice two peculiar Tennis strokes (apart from the "boasted" stroke mentioned above):—

(a) The hard straight *Drive*, especially the drive for the Winning Openings : this would go flying past the opponent's head and out-of-court at Lawn Tennis.

(b) The *Cut-stroke*. Instead of meeting the ball with the full face of the racket, the player often "slices" the

ball, or "chops down onto it": the ball is struck, not with the full face of the racket, but with the face of it slanting at an angle.

One result is that the balls travel more slowly, rise a little, and get a back-spin on them, and, when they reach the Back-wall, tend to drop down suddenly. How suddenly do they perish and come to a fearful end.

One can generally recognise the Tennis player, in the Lawn Tennis Court, by this same Cut: his balls will hang in the air, and the opponent will have to hold his racket firmer, and to hit harder when he wishes to get them up. Nevertheless the Cut-stroke seldom pays at Lawn Tennis, at any rate against a good player.

The "correct" old school of Tennis players used to pride themselves on holding the head of the racket up, well above the level of the wrist, as in Illustration XXXV. But personally I seldom do this: I know that instantaneous Photographs would show that Pettitt seldom does this, and that the angle of his racket is more often nearer to that of most of the Illustrations in this book. And I am nearly sure that Latham generally has the head of his racket below the level of his wrist, for ordinary strokes off the floor. I remember noticing how often George Lambert (a former Champion) used to hit the floor with the head of his racket in some of his most severely cut strokes.

And now at last we come to a great difference between the two Games: we come to the very bane of the uninitiated, the *Chases*. What *are* Chases?

5. In Lawn Tennis, when a ball has hit the ground twice, the round is over and the point is scored. But this is not always so at Tennis; for *under certain conditions you can let a ball bounce twice, and yet not lose the point.*

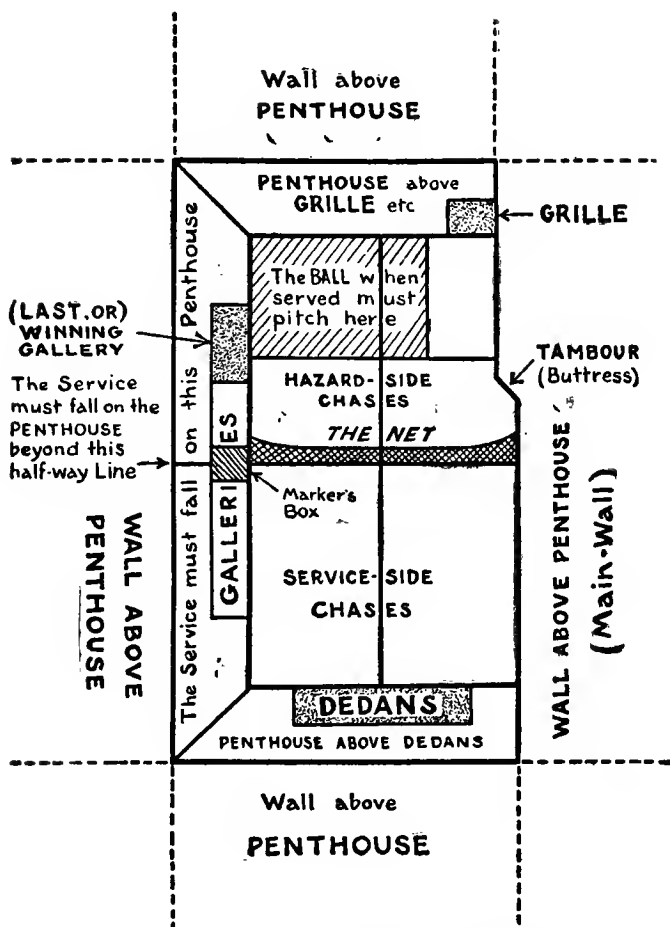


DIAGRAM 14.—Ground-plan of Tennis Court. The Stippled portions indicate the Winning Openings.

“Why should you be allowed to leave a ball alone?” is the very natural question. Well, sometimes I cannot reach it in time; sometimes I should have remarkably little chance of getting it up even if I could and *did* reach it.

“And what happens then?” Why, when I have changed sides with my opponent, then every stroke of mine has to be a better stroke than the stroke which I left alone: if I make a worse stroke, then (unless my opponent hits the ball) the Marker calls “*Lost it*”: for I have lost the “Chase,” as it is called, and my opponent now scores the point. But, if I go on making better strokes than that which I left alone, until my opponent misses the ball, the Marker calls “*Won it*”: for I have won the “Chase,” and *I* score the point.

A Chase is therefore a ball which has bounced twice without my having hit it: when we change sides and play the “Chase” over again, I shall be handicapped by having to make better strokes, *every time*, than the stroke which I failed to hit.

“But,” you will ask, “what *is* a better or worse stroke or Chase?”

This is not an easy matter to explain. To speak very generally, a good stroke or Chase might be described as “*a good length stroke*.” The nearer the ball falls to the Back-wall of the Court, *at its second bounce*, the better the Chase is. So, if the second bounce is just close to the *Dedans*, it will be a very good stroke or Chase, whereas if the second bounce is just close to the Net (say if the ball hits the top of the Net and just dribbles over) it will be a very bad Chase.

Suppose, for example, that my opponent has hit a ball over the Net, and that its second bounce was *two yards* from the *Dedans*-wall: this would be called

"Chase 2." The Diagram will show where it would fall.

When we change sides, then every stroke of mine—unless I hit the ball into the *Dedans*—will have to be a better "length" than the stroke which I left alone: i. e. it will have to fall, at its second bounce, *less than two yards* from the Back-wall. If it falls *more than two*

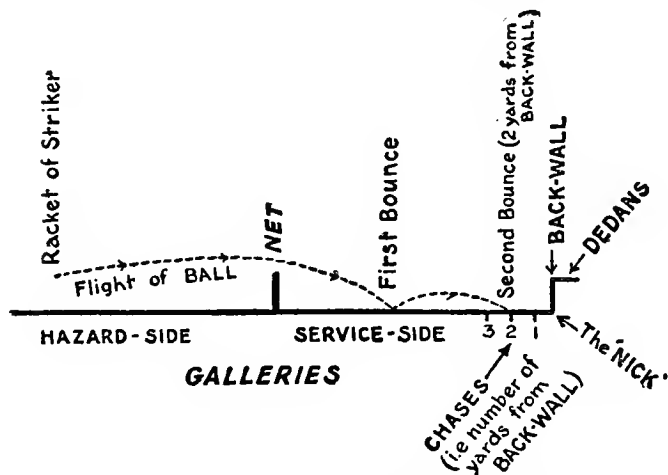


DIAGRAM 15.—The second bounce (or fall) of the ball is two yards from the Back-wall, so the Chase is called "Chase 2."

yards from the Back-wall, I shall lose the point. If it falls exactly two yards from the Back-wall, then "Chase Off" will be called, and neither my opponent nor I will score anything.

By cutting the ball I can make it come down slick off the Back-wall; in other words I can make it fall near the Back-wall, at its second bounce; I can make a better Chase (if my opponent leaves the ball alone). I

shall thus, by making a smaller Chase, cramp my opponent considerably when we change sides.

It is as well to remember that "*the smaller the number, the better the Chase.*" "Chase half-a-yard" is better than "Chase a yard," "Chase a yard" (one yard from the Back-wall) is better than "Chase 2," or "Chase 2 and 3"; this again is better than "Chase 6." Still worse are the Last Gallery, the Second Gallery, and the Door. "Chase *better than 2*" will therefore be nearer to the Back-wall than 2 (yards), and "Chase worse than 2" will be further from the Back-wall.

The Gallery nearest to you (as you sit in the *Dedans*) is called the Last Gallery; then comes the Second; then the "Door," then the First Gallery: for "first's the worse in all the game," except the open Box where the Marker stands, nobly risking his life (as ladies sometimes seem to imagine). His "shooting-box" is called the "Line."

After this—beyond the Net—begins the Hazard-side of the Court: a Chase here, as called by the Marker, often sounds like "As at the side." Here there are fewer Chases, i.e. there are fewer balls than I can leave alone without losing the point. For most of the strokes at the end of the Court furthest away from you are like Lawn Tennis strokes: if I fail to hit them, I lose the point straight away.

"What is the advantage of these Chases?" I often hear people ask.

In the first place, they give me a second chance when I have missed a ball altogether; though I shall be cramped during this second chance: I shall have to take pains with every stroke.

Secondly, as we change sides, my opponent and I will have a little rest. Lawn Tennis sadly needs more of

these *oases*. I believe that they prevent Tennis from having that effect on the heart which Lawn Tennis has not unfrequently had in the case of some of its most brilliant players: among the recent instances I need only mention Mr. H. L. Doherty.

Let me briefly give some of the other differences between Tennis and Lawn Tennis.

6. In Tennis one cannot stand outside the Court to take a stroke, because the Back-walls and Side-walls are in the way.

7. There is practically none of that volleying up at the Net, which has done so much to alter the game of Lawn Tennis lately; for, if one came up to the Net, one's opponent could "lob" the ball over one's head into a Winning Opening.

And now, in conclusion, let us see in what respects Lawn Tennis has the advantage over Tennis, and *vice versa*.

Lawn Tennis (1) has a far larger number of Courts, and (2) a far larger number of players; (3) it is in the open air; and (4) it is not very expensive, though the cheapness of Lawn Tennis under the very best conditions has often been exaggerated: for new balls are not to be had for nothing, and good Courts are not made in a day, nor are they kept in order for nothing a year.

There are these two additional features of Lawn Tennis which many people consider to be an advantage: I offer no opinion about the second of them.

(5) There are many Lawn Tennis Tournaments. These lend great interest to the Game, they have a splendid influence socially, and they give ladies something to look at in the open air, and something not unhealthy to talk about. Undoubtedly also they raise the standard of play. Many of these and other merits will

come to Tennis also, when we get into the habit of organising more competitions. But Tournaments have also been accused of breeding a large class of idle pot-hunters.

(6) Ladies play Lawn Tennis, and this is most excellent for the ladies ; it must improve their health, and therefore must improve the health of the nation. But, as some one said not long ago, " I like ladies to play Lawn Tennis ; but not with me." This man was no misogynist, nor even a misosphairistikegynist, but rather a misosphairistikemigdanthropogynist, as the Germans would probably say.

Tennis, on the other hand, has those many virtues which we have already discussed in the previous Chapter.

It is needless to say that both Tennis and Racquets and (to some extent) Lawn Tennis have suffered terribly from the great bi-mania, Bicycling and Golf. But there is every sign that Tennis and Lawn Tennis are now asserting themselves once more. Let us hope that they will soon arise more vigorous than ever, as after a refreshing sleep.

CHAPTER XXX

A SAMPLE GAME TO ILLUSTRATE THE PLAY

“As to the Game itself, a Person that has never seen it before can make but little out, except it be any Curiosity or Diversion to him to see three or four Persons furiously running after a few little Balls, and laboriously bandying and tossing them about from one to another. If this were all, 'twere well enough, but when he hears the Marker calling Forty, Love, and a Chase, and sees them changing their Sides, and hears the Players wrangling and swearing about the taking of Bisks and Faults, and talking of Cuts, and Twists, and Forces, etc., he presently concludes there must be some wonderful Secret in all this; and so is resolved to satisfy himself a little further.”—From ‘*The Tricks of the town laid open*’ (quoted in ‘Annals of Tennis’).

THE reader will find that the scoring will be easier to understand if, with the Diagram before him, he follows an imaginary game between, let us say, Jones and the Professional, whom we will call Jim, in honour of the present Markers at Cambridge and at Lord's.

Jones is to serve, so he stands on the Service-side of the Court (the side nearer to the *Dedans*, where you are supposed to be sitting). He serves a ball over the Net, but not onto the side-Penthouse: so the Marker calls “Fault.” He now serves another ball: this hits the side-Penthouse and runs onto the end Penthouse (which faces you), and then pitches just by the *Grille*. This is called a *Pass*, and does not count. By the present

rules, the marker still calls the score as "One Fault." Jones now carelessly serves onto the Penthouse, but the ball pitches short of the red line across the Court. This makes two Faults, and so Jones loses the first point. The score is "15-love": Jim leads.

Notice that the Marker calls first the score of the player who won the last stroke, and not (as in Lawn Tennis) the score of the Server.

Jones serves no more Faults after this.

Next he serves, and Jim returns his Service into the *Dedans*: this makes a point for Jim, and so the score is "30-love": Jim leads.

Then Jones serves, and Jim hits the ball into the Net and so loses the point. "15-30" (Jones' score comes first, since Jones won the last point).

Jones' next Service Jim returns into the corner of the Court: Jones cannot reach it, and the ball, at its *second* bounce, falls *more than three yards* from the *Dedans*. The Marker calls "Chase worse than 3." The score is still the same, only now the later score (Jim's) comes first, and we have "30-15." (I have always considered this change of order to be a great inconvenience for the spectators.)

Jim returns the next service onto the Side-wall and then over the Net: Jones hits the ball high onto the buttress or *Tambour*: off the ball flies, at an angle, and then hops into the Gallery furthest from you, which is a Winning Opening: the score is therefore "30-all." There is a Chase to be played out later on.

Jones' next Service is a hard one: Jim can just smuggle it into one of the Galleries, the second from the *Dedans*. This will be "Chase the Second Gallery." There are now two Chases, so the players change sides to play them out. But the score is still "30-all."

Now it is Jim's turn to serve. After one Fault, he serves all right, and Jones returns the ball into the corner. The Chase is "Worse than 3"; and Jones' ball would fall, at its second bounce, about 5 yards from the *Dedans* (i. e. Chase 5). Jim leaves the ball alone, and it falls at Chase 5, which is not so good as "Chase worse than 3": thus Jones loses the point, and the score is "40-30": Jim leads.

Next, Jones has to play for "Chase the Second Gallery": he returns Jim's Service into the Last Gallery, which is *nearer to the Dedans* than the Second Gallery is, and therefore a better Chase. Thus he wins the Chase, and the score is "Deuce."

Jim's next Serve Jones tries to return by volleying it into the *Dedans*: Jim volleys the ball, and gets it over the Net, but it hits a window and so is out-of-Court. Jim loses the point, and the score is "Vantage": Mr. Jones wins.

Jim's next Service pitches just in the very Nick, i. e. where the Back-wall meets the floor. Jones has no chance of returning it, and so Jim brings the score to "Deuce."

The next round (or "rest," as they call it) Jim finishes by a stroke into the *Grille*. This gives "Vantage" to Jim.

Jim now serves another point, and thus gets the first game.

He follows with the next five games, and thus wins a love-set, and claims a shilling from Jones; who for the next Set prefers to receive Odds, viz. Half-fifteen and a Bisque, i. e. Fifteen (one point) in every other game, and an extra point which he can claim at any time during the Set.

CHAPTER XXXI

RULES AND ETIQUETTE

THE LAWS OF TENNIS

(KNOWN IN AMERICA AS COURT TENNIS)

THE following Laws differ very little, except in their wording, from the Laws in force at Lord's Club (the M.C.C.), as published in the Encyclopædia of Sport (Article on "Tennis," by Mr. G. E. A. Ross). Extracts from Mr. Julian Marshall's Laws are given in small type. For suggestions of various reforms, see Chapter XLIV.

It is requested that any suggestions as to alterations be addressed to me at King's College, Cambridge.

IMPLEMENTS AND CHOICE OF SIDES.

1. *Balls and Rackets.*—The balls shall not be less than $2\frac{1}{4}$ inches, and not more than $2\frac{5}{8}$ inches, in diameter; and shall not be less than $2\frac{1}{2}$ oz. and not more than $2\frac{3}{4}$ oz., in weight.

Note.—There is no restriction as to the shape or size of the rackets.

2. *Choice of Sides.*—(a) The choice of sides at the beginning of the first Set is determined by spin of the racket.

(b) In subsequent Sets of a series, the players shall begin each Set on the sides on which they finished the Set before it.

THE SCORING OF POINTS, GAMES, AND SETS.

In Tennis the points, games, and sets are scored as in Lawn Tennis, with certain exceptions (see above).

The game is won by that player who first wins 4 points, which are scored as "15," "30," "40," and "game." If both players have reached 40 (the score being then called "deuce"), it is the invariable rule to play "deuce and vantage," as in Lawn Tennis.

The set is won by that player who first wins 6 games. If, however, both players have won 5 games (the score being 5 games all), then it is rather commoner to play "deuce and vantage games," than to play "sudden death." The choice between the longer and shorter ending depends on

(a) the rule or custom of the individual Court or Club or Competition; or on

(b) an agreement made between the players themselves; or on

(c) the decision of the player who has lost the last game.

If a player wins any six games running in a set, he is said to win a Love Set, and his opponent should pay to the Marker a fine of one shilling (twenty-five cents).

A Match may be for the best 2 out of 3 Sets, or—more usually—for the best 3 out of 5 Sets.

In contrast to the scoring of Lawn Tennis the following points are noticeable:—

(i) The score called first (e.g. "15-30") is not the Server's score, but the score of the player who won the last stroke. When, however, the players have changed sides, the higher score (e.g. "30-15") is always called first.

(ii) For the "Chases," which are unknown in Lawn Tennis, see above.

(iii) The "Pass" counts as a let, i. e. it does not count at all, and thus corresponds to the Lawn Tennis Service which hits the top of the Net and falls in the right Court. A "Pass" does not annul a previous "Fault," as it used to do.

SINGLE POINTS.

Either player, whether serving or receiving the Service ("striking out"), always wins a stroke, and scores one point, when his opponent—

(a) strikes the ball, while it is in play, with any part of his clothes or his person, including his hand; or,

(b) strikes the ball, while it is in play, with his racket, but either does not return it over the Net, or

(c) returns it over the Net but "out of Court," i. e. above the Play-line or Tell-tale, or

(d) returns it over the Net so hard that it comes back again over the Net into his own Court before its first bounce; or

(e) returns it after having hit it once already, or flings it after holding it on his racket.

The Server always wins a stroke, and scores one point, when

(a) he serves a ball which his opponent fails to return (unless this ball falls at a Chase on the Hazard-side). This will include a Service which bounces first on the right portion of the floor, and then into the Grille or into the Winning Gallery;

(b) he makes a stroke which his opponent fails to return (unless, again, this stroke falls at a Chase on the Hazard-side); this will include a stroke which enters the Grille or the Winning Gallery while in play;

(c) he wins a Chase ;

(d) his opponent loses a Chase.

The Server always loses a point (which is scored to the "striker out"), when he

(a) serves two faults in succession, even if one "Pass" or more should intervene ; or

(b) allows his opponent to strike a ball into the Dedans ; or

(c) allows his opponent to win a Chase ; or

(d) himself loses a Chase.

THE SERVICE.

The ball is always served from the same half of the Court (the Service Side), and may be served from any spot in this half.

The ball must be served either directly onto the roof of the (left) side Penthouse, or onto the wall above it ; but it must strike the roof of this Penthouse, so as to rise into the air, some authorities say, and must hit it on the further (or Hazard) half of the Court. It must then pitch on the floor within the proper space, i. e. in the corner bounded by the Pass-line and the Winning Gallery line. Otherwise, it is a Pass or else a Fault.

A Pass is a Service which goes on the Grille side of the Pass-line. A Pass does not cancel a previous Fault.

The Striker-out may volley a Service before it reaches the floor, unless either

(a) "Pass" has already been called, or

(b) the ball has touched any part of the Penthouse on the Grille side of the Pass-line, or

(c) there is danger of injuring the unexpectant Server.

A Pass may not be returned ; but a ball served, which has not gone across the Pass-line or the Penthouse, may be volleyed,

although, if untouched, it might have dropped in the Pass-Court. If a Pass touch the Striker-out, or if a Service (before it has dropped) touch him, when standing with both feet in the Pass-Court and not having attempted to strike the ball, it is still counted as a Pass.

A Fault is a ball which does not strike on the left Penthouse on the Hazard-side, or which does not pitch on the floor within the proper space. Two Faults score a point against the Server.

The Server must not serve until his opponent be ready. Should he do so, then his opponent may claim to have the Service over again (i. e. may claim a Let), unless he has tried to take the Service. A Service to an unready opponent annuls a previous Fault.

If the Service be good, and fall, at its second bounce, nearer to the Net than the Winning Gallery line, or into any Hazard-side Gallery except the Winning Gallery, a Chase shall be called.

In Tennis, as in Lawn Tennis, if a ball pitches or falls actually on a line on the floor, the player who has hit that ball has the benefit of the doubt.

Continuation of Service.—The Server continues to serve until two Chases be made, or one Chase when the score of either player is at forty or vantage: the players then change sides, the Server becomes Striker-out, and the Striker-out becomes Server.

CHASES.

A Chase is a stroke not touched by the racket or person of the player on whose side of the Net it is made: a stroke to be left undecided until the players shall have changed sides.

The players change sides when two Chases have been called, or when one Chase has been called and the game is within one point of being finished (40-*x*, or vantage). No Chase can be carried on into the next game.

A Chase is called when a ball in play either enters a

Gallery, except the Winning Gallery, or hits a Gallery-post, untouched by the player on that side, or else, under the same conditions, falls at its second bounce onto the floor, except the floor beyond the Winning-Gallery line on the Hazard-side.

The Chase is called according to the Gallery or the spot where it falls at its second bounce.

The nearer it falls to the Back-wall, the better the Chase is.

If the ball falls, at its second bounce, on any spot between the lines (which mark the yards etc.), the Chase is called better or worse than the line nearest to which the ball falls. But, except for "better than Half-a-yard" and "Hazard-side better than Half-a-yard," Chases are not called better or worse than the half-lines.

If a ball pitches upon another ball, the Chase is where that other ball was lying.

A player wins a Chase either by hitting the ball into a Winning Opening, or by making a better Chase than the Chase which his opponent made.

A player neither wins nor loses the point, and "Chase off" is called, if his ball falls on the same line or into the same Gallery as the Chase which is being played for. The Chase is not played for again (in England and America. In France it is).

If a player strikes a ball which pitches in the opposite half of the Court and then returns over the Net, "Chase the Line" is called.

Chases, how marked.—When a ball in-play (on either side of the Net, not being that on which the Striker is standing)

- (a) falls on any part of the floor, except on or beyond the Service-line ; or
- (b) enters any Gallery except the Winning Gallery ; or
- (c) touches a Gallery-post ;
it is marked as a Chase,

- (a) at that Line on the floor on which it fell; or
- (β) better or worse than that Line on the floor which is nearest to the point at which it fell; or
- (γ) at that Gallery the post of which it touched; except as provided in the following Laws.

Note (a).—A ball in-play, which touches the Net-post and drops on the side opposed to the Striker, is marked a Chase at the Line on the side on which it drops.

Note (b).—A ball in-play which enters a Gallery is marked a Chase at that Gallery which it enters, notwithstanding that it may have touched an adjacent Gallery-post without touching the floor in the interim.

Note (c).—The Gallery-lines on the floor correspond and are equivalent to the Galleries of which they bear the names.

18. A ball dropping or falling in the Net, or bounding over the Net after dropping, how marked.—When a ball in-play

(a) drops or falls in the Net on the side opposed to the Striker; or

(b) drops on the floor on the side opposed to the Striker, and, bounding over the Net, falls on that side of it from which it was struck, whether it touch the Net in its bound or not; it is marked a Chase at the Line on the side opposed to the Striker.

Chase marked in error is annulled.—If by an error three Chases have been marked, or two Chases when the score of either player is at forty or advantage, the last Chase in each case is annulled.

The spectators in the Dedans have the right, or even the duty, to correct mistakes either in the Marker's scoring of points, or in the Marker's re-calling of Chases; but not to correct mistakes in the Marker's first calling of Chases, or his decision as to whether a Chase has been won or lost.

LONG FIVES.

There are no Chases in Long Fives.

Long Fives is either for 8 points a game, or for 11 points a game, according as the players decide whether the Match shall be for the best out of 3 or for the best out of 5 games.

The players decide whether a ball hit into any Gallery or Opening, except the Winning Openings, and

a ball making a Chase of the Last Gallery or any worse Chase, and a ball making any Chase on the Hazard-side, shall count

(*a*) as a Let, or else

(*b*) as a point against the striker.

The players change sides after each game. It is usual for the player on the Service-side to concede 4 or even 5 points of the game to the player on the Hazard-side.

GENERAL RULES.

A ball which has either entered, or hit the post of, or hit some article within, the Dedans, or the Grille, or any of the Galleries, is counted as having entered that Gallery, and may not be struck afterwards. The settlement of details is best left to the special rules of individual Clubs.

The Marker shall call Passes and Faults as soon as possible after they have been made, and, otherwise, shall call "Play" if there is likely to be any doubt; he shall call the state of the game after each point; he shall call the Chases when they are made, tell the players when they are to change sides, then repeat the Chase before each Service, and finally decide on the winning or losing of each Chase.

His decision is always final, unless both players, before the Match, have already agreed to have a Referee, or unless one player, before the Match, requires an appeal to the majority in the Dedans. The Marker himself may ask the opinion of the Dedans; but no appeal is allowed after the play has begun again.

It is usual for players to correct the score and even the Chases by mutual agreement.

DOUBLE OR FOUR-HANDED MATCHES.

The Laws are the same as for Singles, except that—

One partner of one pair shall be Server or Striker-out against one partner of the other pair, in alternate games; although it is usual to allow the Striker-out to leave any ball to his partner.

If the opposing pairs cannot agree as to which player shall be Server or Striker-out against which player, then the toss, or the spin of the racket, decides which pair is to have the choice. It is advisable to change in alternate sets.

For ODDS OR HANDICAPS, see Chapter XXXII.

ETIQUETTE.

1. *It is etiquette for you, as a player—*

Not to force for the Dedans when you are between the Net and the Line of the Last Gallery on the Hazard-side, unless—

- (1) you either send a Boasted Force, or
- (2) are taking a Service, or
- (3) are absolutely sure that you will not hit the ball near your opponent.

N.B.—The modern tendency to force straight from close to the Net is despicable. Some Courts have a positive rule against such forcing.

Not to serve before your opponent is ready.

Not to baulk your opponent in any way: for example, by dawdling before you serve.

Not to swear, or to use objectionable language, which will include any expression of anger at the decision of the Marker or Referee.

Not to refuse to take proper Odds. The Marker is usually the best judge.

2. It is etiquette for you, as a spectator—

(1) To refrain from any noise that may baulk a player just before he serves or during play ; and especially to refrain from making audible remarks, from shifting your chair or feet, from striking lights, etc. During the actual play of important matches there should be silence, except for the very lowest whisper.

(2) Not to give either player any advice during the Match.

And, possibly,

(3) To correct any mistake in the points, or in the second calling of the Chases, but not in the first calling of the Chases, nor in the decision as to the winning or losing of Chases.

CHAPTER XXXII

HANDICAPS

IN this Chapter, as in the Chapter on Handicaps in Racquets, we shall call the stronger player F (for First), and the weaker player S (for Second). S should be ready to take his proper Handicap, and F should be ready to give it. Should S refuse to take it, then F can give some Handicap voluntarily. He can refrain from one of his strongest strokes: for example, his severest Service or his Force. But it should be an understood thing that players who are unequal should equalise their standard by some form of odds. There is no reason why it should be fixed: indeed, it is more satisfactory to let it rise or fall according to the results of the last Match. If this plan be adopted, a player need never complain that he is receiving too much or too little. Let the results of the game speak for themselves and work their own reform.

An exchange of Handicaps is also desirable. Let one player give the other "All-the-Openings"; let the other give a certain number of points to compensate for this. Exchanges of Handicaps improve one's versatility and resource. Mr. Julian Marshall's list of equivalents should be most useful.

"Round Services = Half-fifteen.

Half-the-Court-Barred = Half-thirty and a Bisque.

All-the-walls Barred = Forty.

Side-walls Barred = Half-thirty and a Bisque.

All Openings Barred = Half-fifteen and a Bisque.

Winning Openings Barred = Half-fifteen for a Bisque."

1. *Points.*

S may receive

Half-fifteen, i. e. fifteen (the first point) in every second game in each Set.

Fifteen, i. e. fifteen (the first point) in every game in each Set.

Half-thirty, i. e. fifteen (the first point) in every odd game, and thirty (the first two points) in every second or even game, in each Set.

Thirty, i. e. thirty (the first two points) in every game in each Set.

Half-forty, i. e. thirty (the first two points) in every odd game, and forty (the first three points) in every even game, in each Set.

Forty, i. e. forty (the first three points) in every game in each Set.

2. *Bisques.*

Either F or S is allowed to claim one point or two points during a Set. These points are called Bisques.

N.B.—A Bisque may be used to increase odds, as when S receives 15 *and* a Bisque, or to diminish Odds, as when S receives 15 *for* a Bisque, F receiving the Bisque.

If there is a Chase, then the Bisque may be claimed either before or after the changing of sides.

The Bisque may not be claimed after the ball has been served, nor after one Fault has been served.

Handicaps by Points are simple. They have not yet

been brought down to the fineness of Lawn Tennis Handicaps. They still are only—Half-fifteen; Fifteen; Half-thirty; Thirty; and so on. One cannot “owe” Points: the system of Chases makes this impossible. On the other hand, one has the Bisque, in the use of which considerable skill is required. Mr. Marshall makes some excellent remarks about the taking of the Bisque. It is a point that can be claimed by the player whenever he thinks it best to claim it.

But the Handicap by Points and Bisesques is not always by itself enough to produce a good game between two uneven players; and a Marker may ruin his play by always sending easy balls to beginners. Of course such practice gives him control in placing the ball. As we have seen, it is harder to send an easy ball that the beginner *must* return than a hard ball that the beginner *cannot* return. In the former case the Marker has to confine his stroke to a very narrow space; he must have mastery over the ball. What we need is a system by which two players can meet, not merely on equal terms, but so that each shall play up his hardest, and improve his play where it is weakest.

3. *Long Fives* is the name given to the game in which the Openings (except the Winning Openings) are disregarded. At Long Fives one gets more exercise, and more continuous exercise than at the ordinary game. The rules for it are to be found in the rules of play.

4. *Handicap by Implements.*

This form of Handicap has gone out of fashion. Personally I find a Cricket bat to be the best practice. It develops the wrist and the arm, though it may strain them also. It involves a very accurate timing of the ball, and a very accurate position of the body, and a very full swing. Pettitt is an adept with a small

especially-shaped piece of wood: I believe that the original piece of wood was part of a chair. Needless to say, such an implement compels one to be extremely careful. An inch or two of misjudgment, and one's stroke is a failure. Older players played with some other object, as a soda-water bottle. We hear also of a player who undertook to jump into a tub between each two strokes. Another went through a Match with a heavy military equipment. Barre walked over forty miles before a Match in which he gave very heavy Odds.

A variety of play is that one of the players should catch the ball with both hands, or with one hand, and throw it from the place where he has made the catch. If he is obliged to throw it with his left hand, he will not only improve his judgment, but will also exercise that side of his body.

5. The stronger player may be cut off from one or more of his strokes.

F may be forbidden to volley the Service, or may be forbidden to volley at all, except when defending some Opening; or he may be forbidden to half-volley.

F may be forbidden to force into one or more of the Openings, or to hit the ball into any Opening. Of course the ball which he hits into any Opening must count as a stroke against him.

Or he may be forbidden to serve severely. Thus the Service must hit both Penthouses: this is called the all-round Service. Or one Fault may count as two Faults. This is a Handicap which Lawn Tennis players should adopt more freely.

Or the following strokes may count against F:—

(1) If he hits a ball full onto any wall.

(2) If he hits a ball full onto the Back-wall;

(3) Or onto the Side-walls ;

(4) Or onto one Side-wall.

Or if he hits the ball onto any of the above while the ball is still in play, i. e. if he hits the ball onto any of them before it has bounced twice.

“Touch-no-walls” is the severest of the Handicaps. If any of F’s strokes hit any wall while the ball is still in play, i. e. before the second bounce, they count against F; S leaves alone a ball which he thinks will hit a wall. This is the best practice for Markers in their play with a beginner; for they have to be in a very accurate pose in order to get control of the ball.

Or one half of the Court may be forbidden to F. Either the first bounce counts, or else the second bounce. This gives F practice in placing the ball, at will, down the sides or across the Court. First he may have one side forbidden him; and then the other side. Or the Court may be divided cross-wise, at the Last Gallery Chase-lines.

6. Or it may be agreed that all Chases which he makes, if they be worse than a certain Chase (the Last Gallery is the commonest), shall count against him. If he wishes to practise cutting the ball heavily, and getting the length of the Court, he should agree that all his strokes that fall worse than Chase 3 shall count against him; so that all Chases which his opponent makes shall count as Chase 3, except of course those Chases which of themselves are better.

7. The above Handicaps may be combined in various ways, or may be exchanged. A good player can give a very bad player “Touch-no-Walls,” and “All-round Service,” and Thirty.

8. Last, but not least, left-handed play is worth practising. One disadvantage of Tennis is that it exer-

cises the right side more than the left. It is true that it exercises the left to some extent if the strokes be made with a proper swing. But certainly it should be supplemented by special left-handed play.

With regard to the Scoring of 15-0, for the first point (instead of 1-0, as at Racquets), this was perhaps because in France the Chases were scored up to 14, and it might have been confusing to have the Score "1-2 (= Fifteen-Thirty), Chase 1 and 2." Apparently at one time the Score went thus: "15, 30, 45, Game."

No Chase, it will be seen, is carried on from one game into the next. The players change sides in time to prevent this, or when two Chases have been made.

The Chases used to be reckoned not where the ball fell at its second bounce, but where it stopped rolling. In the modern game this would make most Chases "Chase the Line!" No wonder the ancient players hit softly, if Chases were scored in this way.

CHAPTER XXXIII

THE GRIP AND THE STROKES

The Grip of the Racket.—The Tennis racket may be held nearly in the same way as the Racquet or Squash racket. The Illustration shows a good average grip. Here, as at Racquets, the question arises: Shall one change the position of the fingers with respect to the handle, or shall one maintain a constant “habit”?

The distance of the hand from the face of the racket should certainly be altered according to circumstances. There are some Services (see Chapter XXXIV) for which the right place of the fingers is quite close to the racket's face: thus “Punch” Fairs brings the fingers near to its face, in an almost “Pingpongian” degree. Latham, for his Side-wall Service, does not let his fingers come anywhere near to the end of the handle. For some strokes sharp off the Back-wall, and for some severe Volleys, a similar “clubbing” of the implement may be useful, especially if one has a weak wrist.

As to the exact pose of the fingers, they should not be huddled together, but should be (like the toes of the foot) allowed some separate action. At the moment of striking the ball, or, rather, just before that moment, they should hold the handle firmly (far more firmly than at Racquets). This is certain. But shall the handle always



FIG. 35.—A TENNIS GRIP.

(See page 222.)



FIG. 33.—A CORRECT BACKHAND STROKE. (Seldom seen in play.)

(See page 229.)

go across the middle section of the first finger (as in Photograph VIII, of the Squash-Tennis grip)? Or shall it go thus for a Backhand stroke, but, for a Forehand stroke, across the section nearer to the thumb? Or shall it always go across this larger section?

If one decides to use different grips for Forehanders and Backhanders, one should make the change easy by practice of it outside the Court. One should change the grip by supporting the handle from behind with the thumb, when one takes a Backhand Volley high in the air. We have seen already that Burke habitually uses this support of the thumb for all Lawn Tennis Backhanders, and that Latham uses it for all strokes and Services at Racquets.

Before and after strokes, the handle need not be tightly squeezed, but the head of the racket should not be allowed to drop. It should be kept at or above the level of the knee, if not raised to the hand-mirror height.

The Strokes in general.—It has seemed to me more and more certain every year that for Tennis, before and after Strokes, one needs less alertness than for Racquets. Undoubtedly one stoops further down during many ordinary strokes, and therefore the "recovery" might well be somewhat later. But anyhow there appears less necessity for a rapid regaining of weight-balance, and of position in the Court, during the rally. And while one is hitting the ball one need not possess the same freedom and liveness and snap. There is more tightness, stiffness, set-ness. The whole arm—nay almost the whole side of the body—seems to form nearly one rigid piece of mechanism together with the heavy racket itself. Hence when one returns to brisk Singles at Racquets one has to subdivide one's arm and wrist into more inde-

pendent parts—a task which recently (February, 1902) Latham was finding extremely difficult, in view of his Championship Match with Brown.

But this rigidity is not always necessary. Pettitt is always absolutely free from it.

Nor need one imagine that one should slice or cut every ball that comes to one. With many of the hardest returns one must be only too pleased to get the ball back *somehow*. And the hard Force and the useful stroke for the Nick extort no cut.

Nor must one always stoop. The modern player does, it is true, come down with his weight on the ball. But often and often to stoop would not be to conquer.

Simple Forehand and Backhand Strokes.—The general rules for positions and movements before and during and after strokes (see Part II) will apply here, except that here the ball frequently is further off from the player, and the player will not be so erect. But the sideways position of the feet (facing the direction in which the ball will come) must be already formed before the player strikes the ball, and must be preserved while he runs towards it or moves away from it.

Moreover, the body and arm should be up and back before the stroke be made.

Whether the stroke should be followed through or not will depend, as at Racquets, upon the player's *personnel*. If he have quickness and a good eye he may adopt Latham's snap-stroke, as described in Chapter XXIII.

Cut.—In the Cut-stroke the racket strikes the ball not with the full face but at an angle, so as to slice the ball. It is probably better to master the full-faced (simple) stroke before the Cut-stroke be attempted. Then the Cut-stroke

may be practised, i. e. the racket may meet the ball obliquely. Last of all, the racket may actually draw away from the ball the instant before contact. This is the exact reverse of the Lawn Tennis stroke, which aims not at Cut but at pace. Whereas the Lawn Tennis stroke makes a ball fly quickly, the Cut-stroke makes a ball fly slowly and come down sharp off the Back-wall. Both, however, serve the same purpose, namely, to get the ball past the opponent so that he shall not be able to return it.

1. First of all, then, the Cut-stroke tends to kill the ball by bringing it down with a snap off the wall.

2. This not only renders the ball harder to "pick up," but it also makes it fall nearer to the Back-wall: thus the Chase which is made is smaller and better.

3. About the stroke there is some added grace, especially in the Backhand position (see the Illustration).

4. The Cut also lifts the ball somewhat, by means of the drag, and thus helps it over the Net.

Against it, however, is the fact that, since it exposes less surface of the racket to the approaching ball, it involves greater risk. One is hitting the ball with a surface almost the same size as the handle of the racket. Besides this, with the Cut there is less pace. The Tennis player notices this when he comes into the Lawn Tennis Court. In the modern game, especially when one plays for the Nick or for the Openings, pace is all-essential, and the Cut-stroke involves a greater effort and more strain.

At what height should one take the ball for the Cut-stroke?

As heavy a cut as any can be given with the head of the racket actually hitting the floor. George Lambert used to win his shortest Chases in this way; and many

others find such a position best. The stroke is represented in the Photograph, where it will be seen that the ball is so low as to prevent the possibility of the head of the racket being above the level of the wrist. Pettitt's stroke almost invariably has the head of the racket far down, though he uses the twist rather than the pure Cut. By waiting till the ball has nearly dropped, he admirably conceals the direction of his drive. And perhaps the majority of good players take the ball not much higher than eighteen inches from the ground, while it is falling.

Others, however, find that such a falling ball has lost much of its pace; hence the pace has to be put on by the player rather than, as it were, to have been already put on by the opponent. For my own part, I prefer to hit a rising ball, though not to the extent to which one can go in Ping Pong. This rising ball stroke requires more judgment and therefore more risk. On the other hand it takes the opponent by surprise. Who does not know the feeling of hopelessness when he plays against a quick professional? One never feels that one is up to the best form, and one cannot imagine why. One may be perfectly healthy and fresh. The best explanation is that the professional is nearly always hitting the ball a little sooner than one expects him to. Latham told me that this was why he had an advantage in Racquets.

And the risk that one runs in hitting the rising ball is partly compensated for by the need of less pace: the ball having most pace on it when it begins to rise from the floor.

Moreover, it is far easier to cut certain balls in a certain way as they come up. Every player must have been astonished at the amount of spin which he has put on a Half-volley quite unintentionally. A Half-volley is of course always a rising ball. A moment's reflection will



FIG. 37.—A CUT-STOP STROKE, FOREHANDED.

(See page 230.)

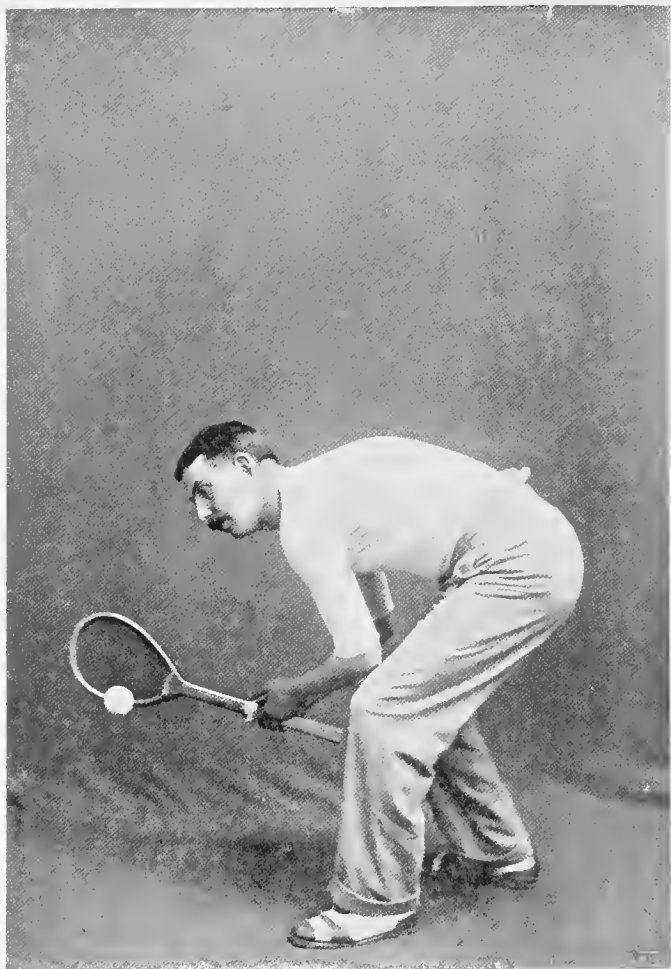


FIG. 38.—A CORRECT FOREHAND STROKE. (Seldom seen in play.)

(See page 229.)

give the reason. The ball, on rising and meeting the racket as it does, is bound to receive some spin without any kind of effort on the part of the striker.

Last, but not least, it is sometimes impossible to avoid the rising ball, unless one leaves that ball for the Back-wall. It should be the aim of the opponent often to strike so that the ball may touch the floor somewhat in front of the player's feet, and so that the player shall be forced to make a stroke which is not exactly a Half-volley, and is not exactly what one would call in Cricket a "long hop." In fact, one is actually bowling to a batsman when one is hitting to a Tennis player. Let such a stroke be with plenty of cut, and the opponent will not dare to leave it alone. Should he do so, the ball would fall dead off the Back-wall. And so he is forced to take the ball as it rises, or else not at all.

But whether he hits the ball as it falls, or whether he hits it as it rises, in any case there is absolutely no necessity for him to have the head of his racket above his wrist.

This fallacy must be exposed once for all. Many professionals teach the awkward stroke as a matter of course, whether they practise it themselves or not. Few of them realise that the Backhand stroke of Burke and the Dohertys at Lawn Tennis is almost the only ordinary stroke in the two games in which the racket is habitually above the wrist.

We are not here denying that such a position of the racket is invaluable—first of all, when one is volleying, especially off the Penthouse and, secondly, when one is taking a ball that bounces high. To get on the top of the ball is a help towards killing it. Nor do we mean to imply that the wrist should not support the racket—a somewhat vague phrase. Nor do we deny that certain

players, such as Mr. Alfred Lyttelton, Charles Saunders, and Alfred Tompkins, have actually observed this classical law. What we do maintain is that such players as Latham, Pettitt, "Punch" Fairs, and Fennell very seldom do. If you would put this statement of mine to the test, watch Latham's racket when it actually touches the ball. This position does not differ radically from the position of his Racquet-stroke, and it would be ridiculous to pretend that in this the head is above the wrist.

The Cut can be imparted to the ball while the head of the racket is either above the wrist or on a level with the wrist or below the wrist (as in the Racquet Service). How absurd it is to assume that a severe Cut cannot be imparted from this third position! Think of Mr. Ashworth's Service at Racquets, or indeed think of the ordinary Service at Racquets; surely one would not wish for anything severer; and from the Forehand Court such a Service frequently has the head of the racket below the wrist.

With regard to the Cut, then, one might say that it can be given with the racket in any one of the three positions, and that it need not be given as a matter of course at every stroke. The easier the ball is to return, the more Cut one should aim at adding. "Use determines all things." The object of the Cut is not carefulness nor conformity to theory—an old-fashioned theory at that. It is to give the ball a spin which shall make it rise slightly in the air, and then come down quickly off the walls. But the first essential of success is the hitting the ball over the Net. A magnificently cut ball into the Net does no good to any one.

The *Twist-stroke* is often confused with the Cut, and indeed the two may be found in combination. The Pettitt Service gives an instance of an almost pure Twist;



FIG. 39.—JIM HARRADINE READY FOR VOLLEY OFF PENTHOUSE.

(See page 231.)

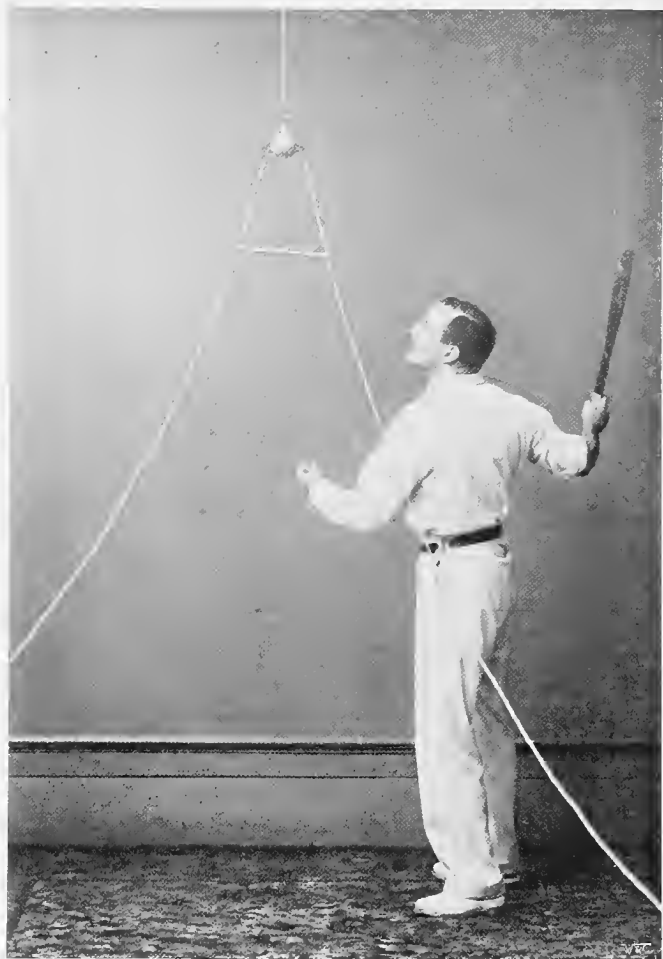


FIG. 40.—PRACTICE OF VOLLEY OFF PENTHOUSE.
First position.

(See page 231.)

the racket strikes the ball at its side. As in the Photograph of Latham in Chapter XXXIV, the ball will move away from the striker, i.e. towards his right, when it has hit the floor. This is the commonest kind of Twist, though the Twist given by the "Punch" Fairs Service (Chapter XXXIV) will make the ball move in the opposite direction or even backwards when it has hit the floor. For the angles off the floor and off the Side-walls we must refer to Mr. Julian Marshall's 'Annals of Tennis.' Some useful Diagrams are given there.

"One small point may be noticed. Let the player strike a ball with a Twist, and let him notice what happens before and after it reaches the Back-wall. He has hit a Forehand stroke down the middle of the Court. Directly the ball has touched the floor, it begins to move away to his right. But, directly it has hit the Back-wall, it begins to move back towards his left. The total and ultimate effect, for the player who is waiting for it, may be nearly that of an ordinary stroke without Twist at all."

The *Stop-stroke* need not be discussed here. It is neither a slicing of the ball, nor yet a twisting of the ball. It is best seen in the Half-volley of which we have spoken already. Latham's ordinary Racquet-stroke is neither a Cut nor a Twist: it is a Stop-stroke.

The *Forehand-stroke*: see Photograph XXXVII.

For the Forehand stroke the old school of players used to hold the head of the racket as in Photograph XXXVI or XXXVIII; at least they did so in theory, and always urged young players to do so. And they occasionally illustrated this by holding their own rackets thus before the learner. Ask one of these players at what height from the ground he takes the ball, and he will probably tell you twelve to eighteen inches. Now ask him to put himself into such a position that, with the ball at this height, he shall still have the head of his racket above the level of his wrist, as in the photograph of Latham

(XXXVIII). The theorist will then realise how seldom the ball is actually struck in this way in a real game. Quite apart from the Volley off the Penthouse and the ball that bounces high off the floor, the stroke with the head of the racket below the wrist, or, at the most, level with the wrist, is usually far safer.

In practising the Forehand Cut-stroke one should first master the stroke without Cut, then the stroke which slices the ball, and then, last of all, the stroke which, the moment before it touches the ball, moves away so as to make the ball drag.

We have already seen that the English Lawn Tennis Backhand stroke of some of the best experts is made with the head of the racket high ; and perhaps the ideal Backhand will be of such a kind. Whether this also holds good for the Lawn Tennis Forehand I very much doubt. The American Forehand stroke, with the head of the racket down, seems to me to be far more effective. It is the stroke which few Englishmen do well.

An illustration of the Tennis Backhand Cut of the classical kind is given here in Photograph XXXVI. But, obviously, very few players will run the risk which this position involves, especially as one has to take the ball while it is rising from the floor. It is hard for ordinary players to hit such a ball at all safely, however effectively the stroke may be made by the expert. But to ask them to do this with such a contorted attitude is too much.

For the ordinary player we should advise the stroke nearer to the one in Photographs XI and XII, or even XXXVII.

The severity of the Cut may be increased or decreased, till eventually the player can safely make the stroke with the racket's face moving away from the ball at the moment of contact.

The Volley.—The general rules for the use of the Volley are, first of all, that one should not put on too much pace; since the ball, not having struck the floor or the Back-wall, has lost no pace of its own. Again, I say, one should aim at safety before one attempts to kill; one should be certain to return the ball, hitting it more and more severely in proportion as one is more and more sure of the power to return. One should follow the line of the ball as long as possible before and after one expects to touch it. The racket should meet the ball on its own curve, either advancing slightly towards the ball, or else remaining almost stationary, or else actually drawing back. When this Volley becomes easy, the Cut-volley can be practised; the wrist-flick during a Volley is scarcely worth the danger. Often the Volley is a safer stroke than the one off the floor.

Throughout games and matches we have to choose between the ordinary stroke and the Volley. For example, a ball is approaching which might be fairly easy off the Back-wall, but we have to settle immediately whether it would not pay better to volley it, and get it back before the opponent is ready. Similarly, when a ball is coming off the Penthouse, shall we volley it, and so get a severe Cut from above, a Cut like that of Mr. Dames Longworth's Racquet Service, or shall we let the ball hit the floor, and then take it in the usual way?

The Volley off the Penthouse is the best practice for volleying. Photograph XXXIX shows Jim Harradine preparing for such a Volley; and the Photographs with the Apparatus (XL and XLI) represent the ball as it will be when the racket meets it.

The *Boasted Volley*, the Volley hit direct onto the Side-wall, has this advantage on many occasions, that it meets the ball in the approaching line. In Illustration

XLII, Latham is represented as taking it when the ball has been hit up against the main Side-wall and will naturally go into the Dedans; Latham is meeting it along its own curve, and is returning it back onto the Main-wall. Such a return involves less risk than a slashing Volley across the Court.

For a Volley it may often be important to grip the racket somewhat nearer to its face, and it is almost always important to stiffen the wrist. For the Backhand Volley one first draws the wrist back from the palm and towards the upper arm.

The *Lob* is useful. Some few players can lob well into the Dedans; and a Lob which shall reach that opening after it has bounced once is occasionally the stroke to which one is compelled to resort.

The *Half-volley* generally puts a drag upon the ball. One must be able to use both the Volley and the Half-volley, even if one need not use them frequently. While they are risky, they yet have this advantage, that they get hold of the ball while it still has much pace on it.

Boasted Strokes.—Of the Boasted Strokes we have already spoken. The angles at which they will come off the Side-walls and Back-wall need not be described here in detail, since Mr. Julian Marshall has done the task so well already. But one example may be taken, viz. Diagram 16. Each player should work out the rest for himself by drawings, and by experiments in the Court. The example is copied from the 'Annals of Tennis.'

Sometimes the Boast is the only possible stroke: for instance, it is hard to imagine any other satisfactory way of dealing with many American Overhead Services. The



FIG. 41.—PRACTICE OF VOLLEY OFF PENTHOUSE.
Second position.

(See page 231.)



FIG. 42.—LATHAM RETURNING A BOASTED FORCE.

(See page 232.)

ball clings so closely to the Side-wall that any other attempt to get it up would be next to useless.

The Boast puts on a twist, and thus to some extent serves the purpose of an actual Twist with some Cut. The angles which this Twist will give to the ball after its contact with the floor, and with the Back- and Side-walls, will puzzle beginners and others.

Thirdly, the Boasted stroke helps to place the ball, as we have seen in the Chapter on Racquets.

Fourthly, the Boast may meet the ball in its own line.

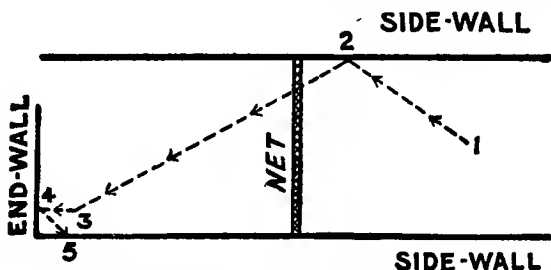


DIAGRAM 16.—The Angles made by a Boasted Ball (from 'Annals of Tennis').

A ball coming off the Side-wall will naturally be hit back onto that Side-wall.

For these reasons the Boasted Stroke is invaluable; but it should not be attempted until the ordinary strokes have been mastered.

Forcing.—In speaking of the Force, we may put on one side the Lob-force, which is a miserable stroke if it misses the Opening. The Lob-force will come into the Opening either directly or after its first bounce. Such a Force is seldom practised.

Nor indeed is the ordinary Force practised. Pettitt

could time after time hit a piece of paper, held up against the Dedans-Net, from the opposite end of the Court. Scarcely any players, however, can make sure of getting within a foot or two of it. Forcing is so prominent a feature of the modern game that it is worth practising by itself. The American players excel the English players in the skill with which they mask the direction of their Force.

The force may be a hard Drive, with or without Cut. The ball has to rise above the Net (unless of course it be taken very high), and then it has to fall again into the Opening, the Dedans or the Grille. Therefore too great a pace may involve too great a risk.

The Force is valuable for many reasons. More pace may be given; and, as many beginners at Billiards find, it seems easier to play accurately when one hits hard than when one hits gently. As one can use the full face of the racket, less risk is involved. Besides this, the opponent is probably weak in volleying, or else he does not expect the Force; or perhaps you yourself have no time to get into position for an ordinary stroke; or, if you leave the ball, it would hit the Nick, or else come down owing to a heavy Cut. You therefore volley it, and, not caring to risk a Volleyed Cut, you try to force the ball.

It is exceptionally useful, however, when there is a very small Chase (or a very long Chase) to be won. In either event, if you get the ball into the Opening, you win a point. In the latter event, if you fail to get the ball into the Opening, you still may not lose the long Chase.

In aiming for the Dedans it is better to aim too low than too high. I am not sure that a number of Boston players do not try to hit the ball between the Dedans

Opening and the Nick, so that in case of inaccuracy the ball may strike either the Opening or the Nick.

The Force should be concealed as far as possible. Pettitt in America and Fennell in England are among the best exponents of the concealed Force. But it is not worth while to conceal the Force at the expense of accuracy.

One should never force when one is near the Net, except in taking a Service, and in sending a Boasted Force.

The *Boasted Force* is most effective; very few can stop it. George Lambert employed it to perfection. When everything else seems to involve too much danger, when to cut the ball severely would mean a vast risk, then, time after time, one can get oneself out of the difficulty either by a straight Force, or by a Boasted Force, if not by an ordinary Boasted Stroke.

Nevertheless it is good at times to bar the Side-walls. This special form of Handicap prevents one from relying habitually upon the Boast. Puns are too obvious to need mention here.

As I said elsewhere, among the disadvantages of the Boast are its ugliness (there are exceptions), and the slowness with which the boasted ball is apt to travel, and also the fact that the Boast is apt to bring the ball into the middle of the Court, instead of making it keep close to the Side-wall. Last, but not least, it is apt to spoil the style of the Boaster: it frequently has a deleterious effect upon his play in general.

CHAPTER XXXIV

SERVICE

“The Service has been aptly described by the French as *l'âme du jeu*, for upon it rests the issue of most games or sets that are played. ‘No one,’ says Mr. Lukin, ‘can be an attentive spectator, without observing its influence and effect. A good Service, like a good opening at Chess, generally gains the attack (no small advantage).’”—*Julian Marshall*.

IN Tennis-Services there is enormous *variety*, and only a few types can be mentioned here. The variety is due to many causes, for instance, to

(i) the place where one stands, whether near the side Penthouse or not, or near the Dedans-wall or not;

(ii) the position in which one stands, whether with the feet parallel to the Net, or at right angles to the Net and turning either towards the Penthouse wall or towards the Main wall on the right;

(iii) the way in which one holds the racket, whether near the face or near the end;

(iv) the way in which one strikes the ball, simply, or with an overhand cut or twist, or with an underhand cut or twist; with the wrist-action chiefly, or the full arm-action alone, and so on;

(v) the height of the ball, the number of times it hits the Penthouse, the pace, and whether it hits the Side-wall or not.

The Service at Tennis is, in fact, far more varied than the bowling at Cricket, and, though seldom studied and seldom attended to, it ought to make a difference of many points in every Set.

Mr. Ross seems to think that it is in Service especially that the Professional has the advantage over the Amateur: and, if the superiority of Professionals over Amateurs in bowling is a fair analogy, there would appear to be great reason in this view: anyhow it is, like all that Mr. Ross says on the subject, of very great interest and worthy of serious attention.

It is the Service that has added so much to the game of Pettitt, of Saunders, of Latham, and of "Punch" Fairs, in these latter days, and used to add many points to the game of the old French players, who would study and cultivate Service as one of the most important factors in success.

He who would excel as a Tennis-player must learn to serve. They do not serve who only stand and hit. We must have at least one excellent Service, and at least one Service on which we can fall back in case the first should fail. I speak from experience, as it was only quite recently that I believed those who told me that I must learn this art. At one time I used to serve anyhow, and I used to rely on my power of returning the ball somehow, and of starting the rally going. And, indeed, there was more to be said for this policy than the critics realised; for I never served with such effort as to throw myself off my balance. I was far readier to receive a return than I am now. I now notice that those who serve best are, as a rule, least prepared to win the rally afterwards. Latham is an exception to this, as indeed to most statements of what a player cannot do.

Service is hardly ever taught as it should be. It is

hardly ever taught or learnt in successive stages. The stages seem to be as follows. I cannot imagine any way in which a duffer can improve his Service properly without attention to these stages.

First, he should get the right direction, then the right height, then the right pace and length; then he should add cut or twist, and, generally, should add severity; next, he should be able to recover his balance and his alertness immediately after a Service: last, but not least, he should study variety, and should exercise his judgment as to which of the varied Services he had better employ on any given occasion.

For in Tennis there is a variety of Service with which, as we said, even the variety of bowling at Cricket cannot compare. I suppose that he who studied nothing but Service, and studied it in an original and independent spirit, for a lifetime, would find at least twenty different kinds, each of which would be specially suited to some special occasion or to some special Court or player. The neglect of variety in Service tends to make modern play somewhat monotonous to watch.

Thus Pettitt and Latham, throughout their famous Match at Brighton, kept to practically the same Service all through. "Punch" Fairs hardly ever varies his kind. Mr. Ross is perhaps the ablest exponent of the varied Service theory. His criticisms in the 'Field' are always suggestive. Here we need only touch on the main kinds which are in vogue to-day. Fortunately, what we may call the bash-bang Service, without particular cut or twist, has disappeared, let us hope never to appear again.

Latham's Side-wall Service.—Latham's favourite is the Side-wall Service, which on some days he does not often



FIG. 43.—JIM HARRADINE SERVING.

(See page 239.)

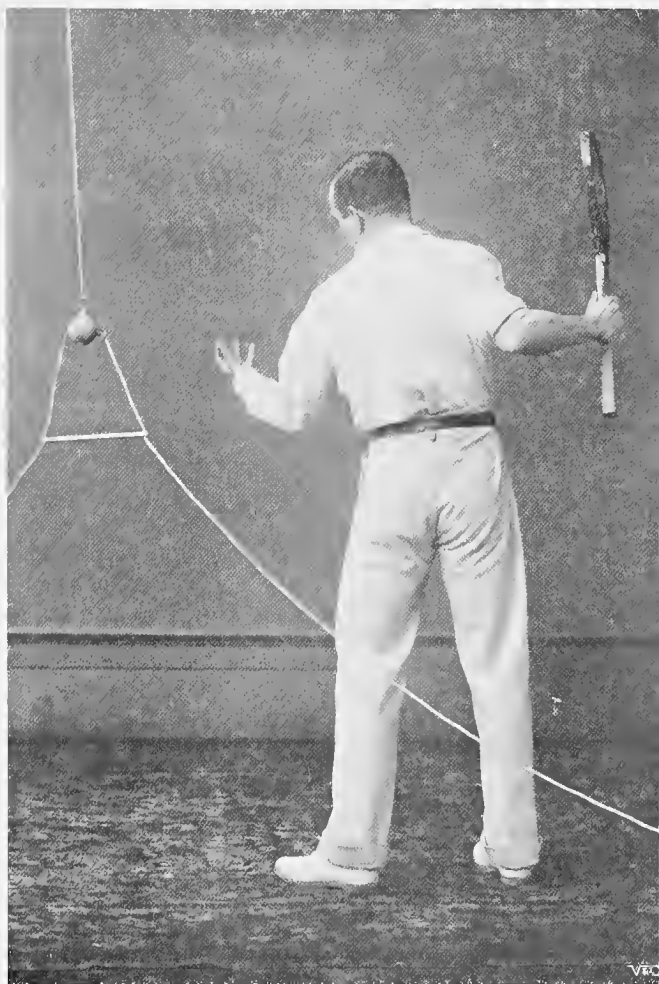


FIG. 44.—SIDE-WALL SERVICE, WITH APPARATUS.
First position.

(See page 239.)

vary, except for special occasions. A gentle form of the Service is shown in the illustration of Harradine (XLIII).

The advantage of this style over the style adopted by Pettitt and others, is that it gets the Server into the habit of a good cut stroke. The Server has the first practice, as it were, in each rally. It is essential that the Service, unless it is to be absolutely untakable, should not put the Server off the best possible stroke afterwards.

To practise the Service somewhat as Latham does it, stand under the Penthouse at about Chase 3 and 4. Let your feet and body face the angle where the Back-wall meets the Main-wall, i.e. near the right corner of the Dedans. The feet can be from 12 to 18 inches apart. Hold the racket rather near its face, not near the end of the handle (as you would in a Pettitt Service).

Draw your hand and arm up and back, far to your right, till your body faces the other corner where the two Penthouses meet. Keep your eye on the ball, which can be held nearly at arm's length, and somewhat above the level of the waist : see Photograph XLIV.

Now comes the sweep and swing, into which you should put the whole weight of your shoulder and body. The racket should end up near your left shoulder (Photograph XLVI), which during the swing and sweep is moving away towards the left. Your body should end up facing that place where the ball in its flight will hit the Side-wall above the Penthouse. The ball, with a severe spin upon it, should touch this wall under the third window from the end (in a good many Courts), and hit the Penthouse once, and then hit the floor once close to the Back-wall, and should then hit the Back-wall and drop, owing to the cut.

It is hard to return this Service with an effective first stroke. Pettitt often forces it straight to the opponent's

right-hand corner of the Dedans. This is a favourite American stroke, of which the chief English exponents have been Mr. Walker and J. Fennell.

For practice of this Service, of which one of the main features is that the racket should move outside the ball, see the Chapter on "Practice inside the Court." The exercises which it involves are among the healthiest possible. The movement is, in some respects, not unlike that of bowling at Cricket.

The Saunders and Fairs Service.—This is very similar in some respects to the Latham Service; but for it one stands at Chase 5 and 6, or even at the last Gallery Chase, and close to the Main-wall, i. e. the right-hand wall.

Here, as before, the ball is held in the left hand far away from the body. It may be held somewhat higher or somewhat lower than in the Latham Service, and the racket may be gripped somewhat nearer to its face, and therefore further from the end of the handle.

One draws back the right side and shoulder and arm as before, and one sweeps round as before with one's whole weight, swinging the racket so that it shall move outside the ball. But in this Service it seems to me that the ball is somewhat nearer to the body, and that the racket usually ends up, not at the left shoulder, but round still further, and near to the right shoulder, as in the Illustration (XLVII).

If we start with this position, the racket being, as it were, hunched up near to the right shoulder, then we shall be likely also to finish up each stroke in this position. Here we have an important principle—it would be hard to say how far it applies to the majority of strokes—viz. to begin to prepare for the stroke by



FIG. 45.—SIDE-WALL SERVICE, WITH APPARATUS.
Second position.

(See page 239.)



FIG. 46.—FINISH OF SIDE-WALL SERVICE.
(Exaggerated.)

(See page 239.)

getting into that position in which you wish to finish up. The tendency will be (see p. 251) to finish up as we began.

When the simple Service has been mastered, there can be added to it a sudden turn of the wrist at the moment when the racket is touching the ball, though I believe that "Punch" Fairs does not employ this wrist-turn. Ted Johnson, a very promising young Professional, uses this wrist-turn effectively.

The disadvantage of this Service is that it is apt to throw the Server off his balance. There is required a prodigious exercise of those vast muscles under the arms and at the back of the body. The whole weight of the trunk seems to be put into the effort. And so it may be well to practise this Service, if one is going to use it at all, with the object of making any return impossible or next to impossible. One should rely on killing the first stroke by it. Try to leave your opponent no space in which to return the ball freely.

The ideal Service hits the side Penthouse only once; and then goes either onto the floor or onto the back Penthouse, but anyhow leaves no space for a good swing and attack.

It is easy to vary the direction of it, by making one's feet face more in one direction or in the other, or by throwing the ball further in front or behind. One can vary the height by taking the ball lower down or higher up. But for further details about this Service we must refer to the Chapter on "Practice inside the Court."

"Railroad" Service.—The next Service is the overhead Railroad Service, of which Messrs. Stockton and Crane, of Boston, are the best exponents. They serve on the same general principle. They make an overhead stroke, not unlike the American Lawn Tennis Service with a

reverse twist. But I imagine that they have a somewhat looser wrist than the American Lawn Tennis players. They hold their racket very near the end also, and not near the face. I have not seen this twist clearly described yet, and I shall not attempt to describe it here; it must be seen to be realised. Many English Markers can explain it to beginners. Some idea of it is given in Photographs XLIX and L.

The best type of overhead Railroad Service or underhand Railroad Service hits the Penthouse only once. Then it may hit the Back-wall full, driving the opponent up towards the Net, and cramping him, since the Net here is very high. Mr. Stockton's Service used to bring me right up almost as far as the Marker! sometimes it used to fall at its second bounce nearly at the Door. It was extremely hard to follow, and all that one could do was either to force straight for the Dedans, or to hit hard for the Nick, or to hit under the Galleries, right against the Batteries on one's own side, and thence either into the Dedans or into one's opponent's right-hand corner. The ball here received a heavy spin, which puzzled Pettitt considerably in his great Match with Latham. This Service generally clings to the Side-wall, and is very difficult to dispose of, and almost impossible to cut; though the oftener one plays against it the easier it becomes.

Mr. Crane, as distinct from Mr. Stockton, generally aims at getting the Nick rather than at driving one into the front of the Court. This policy is equally effective. I have known him serve many Nick-Services in succession, though it would not have been impossible to volley these. When the Server has such a run of Services, one's chief aim must be to get over to the other side of the Net by making a Chase at all costs.



FIG. 47.—THE FINISH OF A "PUNCH" FAIR'S SERVICE.
(Exaggerated.)

(See page 240.)

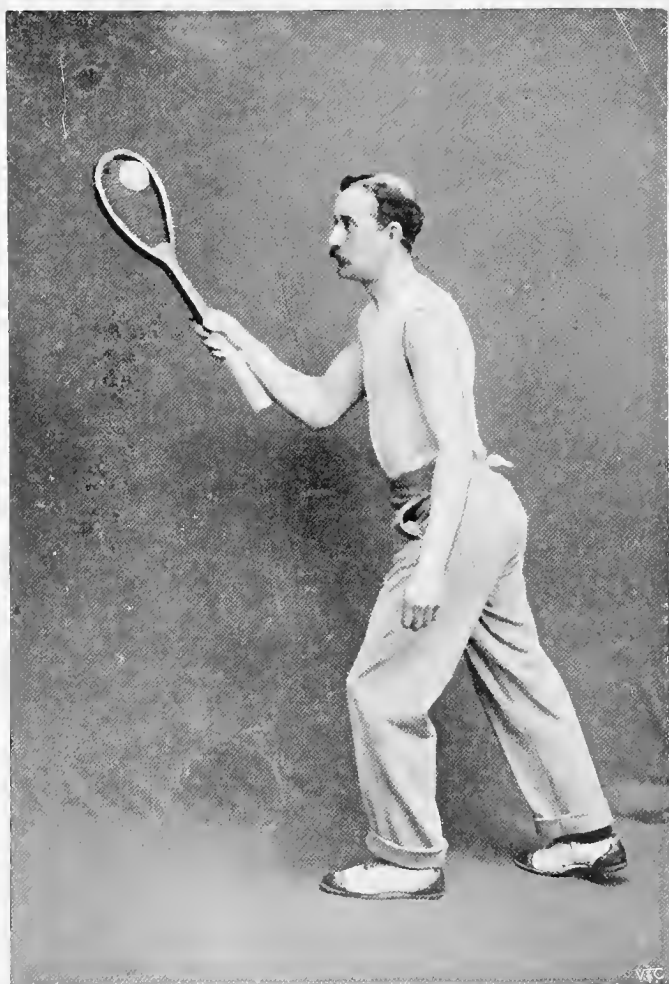


FIG. 48.—CHARLES SAUNDERS SERVING.

(See page 240.)

If such a Service falls short of the Nick, it may bounce into the Winning Gallery. Anyhow it will return towards the Side-wall, and will be uncomfortable to manage.

This sounds, at first, rather as if such a Service were a thing to be cultivated; and so it is for emergencies. But against it one must plead that it spoils the best or at least the most typical Tennis stroke, namely the heavy cut into the corner. It spoils this stroke, not only for the receiver of the Service, but also for the Server himself. It encourages the hard bang. The Server is nearly always put off his balance, and off his best return.

Underhand Railroad or Pettitt Service.—Pettitt and George Lambert have been among the ablest exponents of this particular type. It is certainly Latham's weakest point; I have scarcely ever seen him send this kind effectively.

For it one stands about Chase 3; the two feet nearly face the Penthouse, though the right foot may be somewhat to the right and away back from the Penthouse. The knees may be bent a little, and the right shoulder may be far down. The racket is brought up and backward; then in its flight it moves not on the outside of the ball (as in the Latham Service), but on the inside of the ball. Moreover it hits the ball low down and returns upwards to a position either right in front of one's own face or somewhat to one's right, i. e. near one's right shoulder. In this Service far more wrist is used than in the Side-wall Service.

For the way to practise it, we must refer to the Chapter on "Practice inside the Court."

The Giraffe Service is very useful, especially if there

be a short Chase. The ball is hit while it is far higher in the air than during any other Service except the Overhead. This Giraffe Service bears almost the same relation to the Underhand Railroad Service as the Fairs or Saunders bears to the Side-wall Service. It goes far higher into the air, and aims at driving the opponent into the corner towards the Grille.

In this Service, the racket ends up often behind the right shoulder, after having swung opposite the left shoulder ; and therefore for this Service one might start with the racket opposite the right shoulder, on the principle laid down above.

If the taker of this Service does not volley it, he may perhaps find that the most useful plan is to force it straight for the Dedans, especially if he can conceal the direction of his strokes as Pettitt and Fennell do.

The slow *Drop-Service* is useful, because it takes very little out of the Server.

Stand near the middle of the Court, at about Chase 5, and hit the ball, without much cut, either onto the Side-wall first, or directly onto the Penthouse, and (as in the corresponding Racquet Service) aim at getting the length of the Court. This high Drop-Service is useful when you have small Chases to defend.

The slow good-length Service is well done by Mr. Ross. He stands close to the Penthouse, at about Chase 3 and 4. He hits the ball slowly onto the Penthouse, using his body-swing rather than his wrist. The ball dribbles along the Penthouse, and often hits the Nick. The advantage of this slow Service is that it forces the opponent to make the pace.

Jim Harradine's favourite Service is somewhat similar, but he puts on a slight cut. The ball hits the Penthouse once, over the Second Gallery on the Hazard Side, and

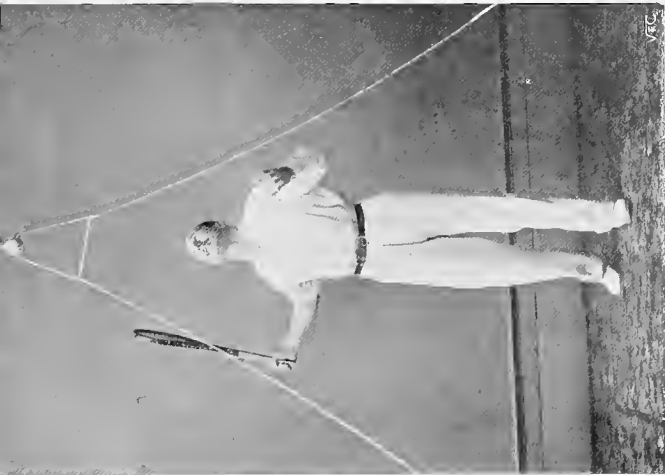


FIG. 49.—First position.

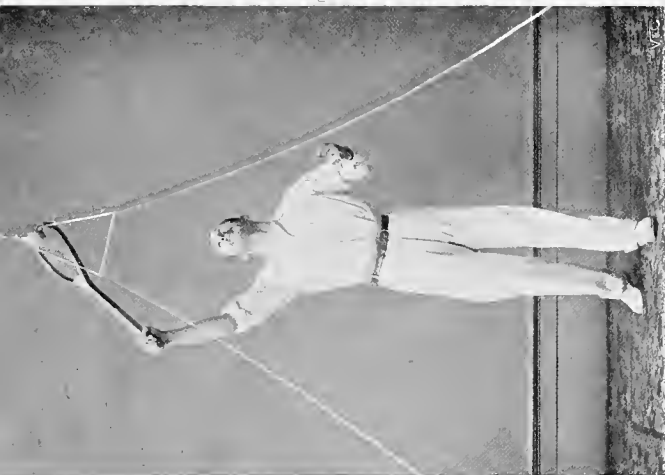


FIG. 50.—Second position.

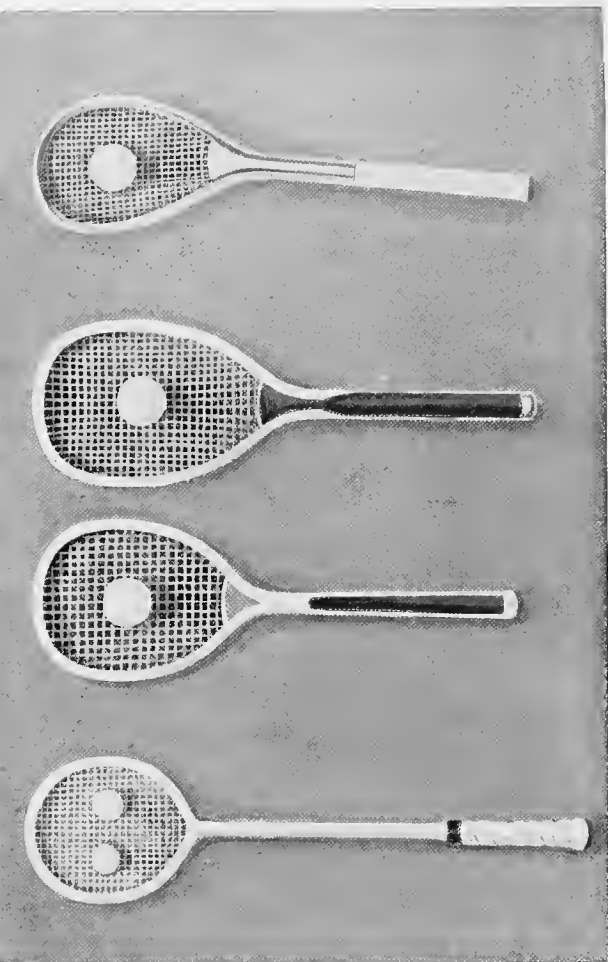


FIG. 52.—VARIOUS RACQUETS AND BALLS FOR SQUASH.

Beginning at the left, we have (a) a Racquet Bat and a Squash-Racquet Ball; the Squash-Racquet is a little shorter, and the Racquet Ball a little smaller; (b) a Squash-Tennis Bat (American) and Lawn-Tennis Ball; (c) a Lawn-Tennis Bat and ditto; (d) Tennis (Court-Tennis) Bat and Ball. (See page 268.)

then clings close to the Side-wall. This is a good Service when there is a Hazard Chase, since it is hard to return the ball into any of the Galleries.

Mr. J. B. Gribble has a Service of his own. He stands about the middle of the Court, near the Last Gallery Line, and, letting the ball drop quite low down, he sends a slow Twist-Service, which meanders along the Penthouse, and then, if it does not get the Nick, usually hits the floor and then the Back-wall, and finally returns towards the Side-wall. Here, again, the opponent has to put on all the pace.

The Service should be chosen according to the occasion, and especially according to the Chase. For example, if there be a Hazard Chase, then one should aim at getting the length of the Court, and one should send such a Service that the opponent cannot easily hit it into one's Galleries. If one wishes to stop him from forcing, a high Drop-Service may be the best.

One cannot do better than watch the good player, or rather the veteran player. Perhaps one is almost compelled to go to France if one would learn what Service to send for any given purpose.

Merely to vary the Service is not nearly the whole of the art of serving: for one must know *when to use each special variety*; each has its proper place and time, and on the use of the right Service at the right time depends a good deal of the Server's success and enjoyment: to take every advantage of the particular Court—for Courts differ from one another very appreciably—, to take every advantage of the particular light—for here again Courts differ from one another, and a single Court will differ in its light at one spot and at another—, to take every advantage of the particular state of the game, of the

particular Chase, and—last but not least—of the particular opponent and his strong and weak points: all this should receive careful consideration.

And, as I have suggested already, attention can be best given to this, and to many other subjects, in one's spare moments—while one is travelling, while one is waiting, while one is trying in vain to get to sleep. Such theorisings and imaginings will form a pleasant change in the midst of work or worry.

But variety of Service, and the use of the right Service at the right time, and careful study spent on these points are not enough. What more can be demanded of a player?

Each player, as we said above, should have his own *speciality*: we must learn a lesson from the progress of mankind, and *specialise*. While we have at our disposal every variety, or at any rate numerous varieties, yet we should have some one or two which we can call our very own. Let this or these be our basis, on which we may always fall back. Let us spend a quarter of an hour over it or them in the Tennis-Court once every now and then. We shall never regret it.

In taking the Service, notice the opponent's body, and especially his wrist; listen also for the sound which the ball makes when it leaves the racket. If you can observe closely what happens after each position and movement, and after each different sound, you will soon instinctively judge what will happen on any occasion. As a general rule, we would advise the receiver of the Service to stand with the head of his racket supported by his left hand, or held in the hand-mirror position, with his knees somewhat bent, and with his feet not upon their heels but upon their balls.

CHAPTER XXXV

PRACTICE OUTSIDE THE COURT

IT is only human to go frequently into the Court and play a game, even when one knows that success would come more surely from practice outside the Court, or from practice inside the Court; but success is not the sole object in life: enjoyment is another object. In America, where I had the opportunity of watching and talking with beginners at the game, I was almost invariably met with the answer, "I want to enjoy myself; I do not want to spend my time in learning the game." It was nearly impossible to convince beginners that they would never enjoy the game properly unless they spent time in learning it. I tried to point out that the alphabet of play, the words which made up the sentences, and the sentences which made up the paragraphs, were not the paragraphs themselves, and still less the chapters, and certainly not the whole book, but that they were integral parts of the book; that he who would fully appreciate play must feel that he was improving gradually; and that he who would improve gradually must pay attention to the A B C, to the individual words, to the individual sentences, to the individual paragraphs. They were not play, they were only a preparation and apprenticeship for successful and therefore for pleasant play.

Without them I should not have appreciated my present recreations a quarter as much as I do. And let me here advise most people who want to play a game casually, "for the fun of the thing," and without apprenticeship, to choose some other game—perhaps Squash, certainly not Tennis.

The remarks in this Chapter, and in the corresponding Chapter on Racquets, are based entirely on personal experience. Whilst I do still practise outside the Court, I am not obliged to do so nearly as much as before, except in order to correct small faults. At one time I had a vast number of mistakes in my style; I was unaware of what they were; I only knew that I was playing badly, very badly; I had a vague glimmering of ambition to play better, and in dreams I used to imagine myself making the strokes which now I actually make in the Court. Then, as I have described already, I came to analyse the different parts of play, very much as I might take a watch to pieces. Up to that time I had only seen the watch of others as a watch; I had seen it working beautifully, and keeping time reliably, but I had not examined its mechanism. Now I examined the mechanism of play, and took the watch of play to bits, and, as it were, re-made my own watch, part by part, manufacturing and correcting each little section of it by itself, with the utmost care and attention. I offer this part of the book in the belief that most players still have a large number of my old faults, and are unaware of them even as I was: that they only know that *somehow* they are playing badly.

First and foremost come the various exercises which can be practised, for a minute or two at a time, now and then during the day. The exercises for deep and full breathing through the nose, the various foot-movements,

the sideways running with the head facing forwards (one of the hardest arts to acquire), the neck-exercises from side to side,¹ the body-swing with weight-shifting, the full-arm-swing, the fore-arm-swing, the finger-movements, and the wrist-shakings to get litheness and freedom—all these exercises have been described above. All seem to be essential to success in the case of those who have not such parts of the stroke and play by nature, and who therefore have to acquire them by conscious art.

Let these movements at first be slow and full, then let them gradually become faster and brisker; then let them be varied by arrested movements. It is in these additional arrested movements that my system differs from Macdonald Smith's, which consists entirely of fast full movements.

In the exercises it is necessary to repeat similar movements in succession; not to change rapidly from one movement to another, but rather to acquire each independently, and afterwards to combine them, two by two and then three by three. The Forehand and Backhand movements have been described above.

We have also seen how a player can practise by himself against a plain wall or in a Squash Court, with a Lawn Tennis ball, and how he can use the Ball-Game Exerciser for the various strokes and Services.

Let us in this Chapter consider this Exerciser especially.

For the Forehand stroke, put the ball from 12 to 18 inches from the floor; stand facing it with the feet 12 to 18 inches apart. Now do the Tennis stroke as described in a previous Chapter: and see Photo-

¹ It is obvious that dancing would be excellent practice here. He who can dance well, should be readier to acquire these arts.

graphs XI and XII. First hit the ball full, then gradually increase the amount of cut—that is to say, hit the ball with the racket-face turned more and more away from it. Carry through the stroke, and give the full body-swing. When you can hit the ball with a severe cut, then you may actually turn the racket away from the ball at the moment when it strikes the ball. This will give a still more marked rotation to the stroke, and a still severer cut or twist. After each stroke you should end up alert.

It will be far better if you can get a good Marker or player to show you how he would stand for an easy Forehand cut-stroke; then mark on the floor where his feet are, and imitate the stroke immediately after him, till you can reproduce what he does. Afterwards you may have to modify your stroke, for yours may not be exactly like his; but, for practical purposes, you may imitate him to start with.

The same will apply to the Backhand stroke: the position of the feet for this was shown in Diagrams 2 and 5, and the general position in Photographs XI and XII.

When you have mastered the ordinary cut-strokes for Forehand and Backhand, then you can stand away from the Apparatus, and keep your eyes on the ball; move into position, and see how nearly your feet coincide with the marks which you have put upon the floor. Practise moving into position until you get your feet into these marks every time.

Your first strokes should be out and away from you. After these have become easy, you can practise the strokes across your body, such strokes as you would make from one corner of the Court into the opposite corner rather than down the sides.

Placing the ball somewhat lower, you can practise a Pettitt Service; placing it somewhat higher, you can practise a Latham Service; placing it somewhat higher again, you can practise a "Punch" Fairs Service; and, somewhat higher still, a Giraffe Service. See Chapter XXXIV.

But, as often as you can, get some competent teacher to supervise your various strokes. Let him point out which part of your body is making a mistake. Let him show you how any given stroke should end up; then, if you start with the finishing pose, you will have a natural inclination to come back to it after the stroke. This principle seems to be of especial importance in Service, but it applies to some extent elsewhere, at any rate in practice outside and inside the Court.

CHAPTER XXXVI

PRACTICE INSIDE THE COURT

HITHERTO, with the Ball-Game Apparatus, one has had a ball ready to be struck. Now it is necessary to go to the ball, as Mahomet had to go to the mountain. We have not merely to see the ball, but to time its flight: a very different matter, a matter which does not enter into a course of instruction as given by ordinary "Physical Culturists." It is in thus timing the flight of the ball, and adapting themselves to the right position in advance, that most players are weak.

For practice inside the Court, as for Service, there are successive stages. First, one should aim at the right direction of the stroke: one should face the Main-wall on the Service side, and hit the ball up against this Main-wall, trying to keep it between two of the Chase lines. When the ball goes outside either of the two lines, one must correct the position of the body or the swing of the racket.

Having got the direction of the stroke correctly, one may now get the height of the stroke, which is an easier matter. You will find that it will depend chiefly upon where you take the ball; the swing of the racket is first downwards and then upwards. Take the ball too soon, and you will hit it down; take the ball at the right

instant, and you will hit it to the right height; take the ball too late, and you will hit it too high.

Having acquired the power of striking the ball along a certain line, and to a certain height, you may next vary the pace and the length of the stroke.

In these strokes the racket is supposed to meet the ball with the open face, and I should recommend that the beginner master the simple stroke before he proceeds to the cut: I have seen dozens of Tennis-players who have been taught to cut the ball in a most elaborate manner, and in a manner often absolutely at variance with the *practice* of the teacher, long before they knew how to get the ball over. I have seen many players, who might have improved rapidly, kept back by the fact that they did not know how to get a simple Back-hander over the Net in a simple way.

After this, you may add the cut: first the plain cut, growing more and more severe, and then the cut during which the racket moves away from the ball at the moment of striking it. This is not altogether to be distinguished from the twist. The severity of the cut and twist should be increased gradually.

Having acquired all these essentials of a good stroke, you must next see to your recovery after the stroke. At first you will be thrown off your balance, and indeed you must disregard this: you will have to give your whole attention to the movements themselves. By degrees, however, they will become easy, and you will be able to get ready for a new stroke the moment that the old stroke is over.

Last of all, you can give attention to variety. You may pass quickly from one kind of stroke to another; but at first this would be the greatest mistake imaginable. *Divide et impera*: take the things to be mastered

and master them one by one. When you have mastered them one by one, then practise them in various ways, and notice the effect of each particular stroke, so that when you come to use it in a game you may use it with judgment. See, for example, what happens to a ball when you have cut it, as distinct from what happens to a ball when you have twisted it. This observation of what happens to any given stroke is sadly neglected by teachers. They teach the player how to hit the ball, but they do not make him mark the effect of each particular style of hit.

In learning any sort of stroke you should, first of all, hit or throw the ball several times onto the Side-wall, and notice where it falls at its second bounce; or, better still, get another to do this for you. It is sounder to begin with the Side-wall play than with the Penthouse play: that should come second.

Next throw the ball to the same place, and get into the position to make the stroke. Do not make the stroke yet, but simply move into the place at which you can easily make it. Practise this until it becomes a matter of instinct to move rightly. Notice your faults and correct them.

Next, not only throw up the ball to the same place, and move into position, but also make the stroke itself; at first gently, then with more and more pace and severity.

Then notice what happens to the ball when you hit it faster, or with greater cut.

It may be as well to acquire nearly all the ordinary strokes by throwing the ball onto the Side-wall. This encourages the sideways position of the feet and body—that position which will give you the full swing and power as at Golf. After such strokes, you may learn not

only how to hit the ball over the Net, at first with and then without cut, but also how to hit the Nick, and then how to hit this or that Opening, the Dedans, the Grille, the Winning Gallery. Pettitt, as we said, used to practise hitting a piece of paper put up in the Dedans. I am not aware that any player takes the trouble to do this to-day, in spite of the fact that this Forcing for the Dedans becomes commoner and commoner every year.

A few minutes might be profitably spent every now and then in the practice of Forcing: throw the ball onto the Penthouse, and "force" it either when it has hit the ground or by a Volley: then throw a few balls onto the Back-wall, and practise forcing them. Do not hit too hard, for this is not good work for the racket.

If you can get some one to send you over a few easy balls to force, do so: in return for risking his life, tell him he may practise forcing while you practise stopping. Players very seldom think of practising together systematically, and yet they could help one another considerably.

The strokes off the Penthouse should be learnt according to the same plan. Throw the ball up onto the Penthouse, and notice where it falls at its second bounce; then move into position; then move into position and make the stroke. Afterwards you may practise volleying off the Penthouse. This is an excellent feature of the Tennis Court, that it gives you something to throw balls to you. The writer in the 'Badminton' volume says that one can play Racquets against oneself, but cannot play Tennis. This is true; but at least one can practise by oneself. One can practise strokes off the Side-wall, off the Penthouse (this will be an excellent plan to teach one how to

take the Service), and then off the End-wall. The method of learning strokes off the End-wall has been considered above.

After this, strokes off the Tambour should be studied and tried again on the same system. First let the ball be thrown onto the Tambour by some one; notice where it falls at its second bounce. Then let the ball be thrown again, and this time get into position. Then let the ball be thrown again, and this time get into position and make the stroke.

The Service can also be practised inside the Court. Let us take the Latham Service as an example. You stand in the place and pose described in a previous Chapter. You can do a few swings before you attempt to hit the ball at all. Swing with your right arm out and away from you, and let it end up opposite your left shoulder, as in Photographs XLVI, XLVII, and XLVIII.

Now make a stroke. Do not trouble about how high or how low the ball goes; simply try to make the stroke—to hit the ball. Next, try to hit the ball in a certain direction, for instance towards one of the Gallery-posts on the Hazard Side. Never mind yet how high it goes, or how low; aim simply at hitting that post. If you go too much to the right, then let your feet face more to the left, or throw the ball differently. Go on till you can hit the ball straight in any direction. First get the swing, a full natural swing with your weight behind it, then alter the position of your feet till that swing will drive the ball in the required line. You can increase the severity of this Service by degrees; you will find it admirable exercise for the larger organs of the body.

Next you can consider the height. You will see that

you can regulate the height of the ball by taking it when it is further in front of you, or further behind you, i.e. by taking it sooner or later. This will alter the direction of the ball as well as the height.

The Fairs Service may be practised similarly. In this Service, the right arm swings out and beyond the ball, and round again, ending up opposite the right shoulder, as in Photograph XLVII.

First make the stroke itself, thinking of nothing but of how you shall get the ball somehow to move away from you. Do not think for a moment of the direction or elevation.

When you are once able to hit the ball, and to hit it over the Net, then practise the direction; regulate the direction by the position of your feet, as before, and by the place at which you take the ball. Your racket is moving round in a curve. The direction of the ball, after it has left your racket, will depend largely upon that part of the curve at which your racket has met it. You must, above all things, get a comfortable full swing; that must be the basis. Do not alter the direction simply by your wrist.

Now, having the direction under your control, pay attention to the elevation. You should soon be able to hit the ball onto any spot upon the side Penthouse. Your aim should be, however, either to send it short, so that it will bounce on the floor just beyond the Service line, or else to send it far back, so that it will leave your opponent no room for a swing: the Back-wall shall be in his way.

A test of the correctness of this Service is that it should hang. If your racket has moved outside the ball, then the Service when it reaches the floor bounces rather towards your left than towards the right; and a

specially severe Service will actually bounce backwards as well as towards your left.

The same plan may be applied to a Pettitt Service. Get the swing first and then the direction, so that you can hit the ball (let us say) into the Second Gallery on the Hazard Side; then the height, so that you can hit the Penthouse just above this Gallery.

“Long-Fives”—see Chapter XXXI—is among the best forms of practice inside the Court. It gives more play in a given space of time. To achieve the same end, have a rule that one Fault (and perhaps one Pass also) shall count as two Faults.

In order to have many similar strokes in succession—for this is real and true practice—arrange such Handicaps as Half-the-Court. At the very beginning you may find it even better to ask the Marker to give you “Touch-No-Walls.”

As you advance in skill, it might be advisable to give the Marker practice. Hit over balls to him so that, for example, they shall pitch about Chase 3 and 4 on the Service-side. A basket-full of balls might be profitably used for this purpose; the Marker would not mind.

The advantage of practice inside the Court is obvious. By its means one can correct faults one by one, and can attend to that which, during the flurry of a game or Match, one cannot notice with full power of mind. Besides this, the knock-up which should precede every game or Match is a condensed form of a great deal of this practice inside the Court.

CHAPTER XXXVII

FOUR-HANDED GAMES

FOUR-HANDED or Double games are comparatively rare. Against them is the fact that they do not give much exercise ; and, besides this, as we remarked about the Double game at Racquets, if the Court is (and I think it is) of the right size for a Single game, it is of necessity too small for a Double game.

Another reason against it is that players so seldom play it that they do not know any of the ordinary ABC of play. On one historical occasion, when four of the greatest living Single players met, the result was lamentably unsatisfactory. A player like Lord Windsor is more useful in a Four-game than many who, in a Single, could perhaps give him as much as Thirty. Two good Single players (as at Lawn Tennis) do not necessarily make a good combination.

With regard to the position of the two players, it is a question whether one should be forward and the other back, or whether both should be back. If one be forward, then he himself is useful for all strokes that come within his reach ; especially can he defend the Galleries on the Service-side, and the Tambour and Grille on the Hazard-side. His opponent is in a somewhat uncomfortable strait. For my own part, I am afraid of hitting

my partner when he is in front of me, especially as I am somewhat fond of the Side-wall (Boasted) stroke. And when my partner is close up to the Net on the Service-side and I back in the right-hand corner, the Dedans is left exposed to our opponents' Forces. To return these Forces is somewhat dangerous.

Obviously it would be out of the question for both players to come forward, since the opponents could then lob into the Dedans or Grille.

If both stand back, then on the Service-side one is at a great disadvantage, in that the opponents can return the ball into the Galleries, and so themselves gain the Service, which should always be a considerable profit.

It is possible that both players should stand back on the Service-side, however, and that both should stand forward on the Hazard-side, the one to defend the Tambour and Grille and the other to defend the Winning Gallery. To defend the Grille when one is standing near it, is extremely difficult.

In the Four-handed Game, the Boasted stroke is of unusual importance, and of all Boasted strokes the Boasted Force is among the best.

As a variation, the Three-handed Game is good. One of the best Matches I have ever had was at Boston, when I played against Messrs. Fearing and Stockton. They have practised together as a pair again and again, and they probably form the best working pair and combination of all amateurs. It was capital exercise, and I cannot imagine anything more enjoyable. But I can count on my fingers the Four-handed Games that I have enjoyed.

CHAPTER XXXVIII

HINTS FOR PLAY AND MATCH-PLAY

EXCEPT in important Matches the object of players should be practice and improvement and exercise rather than victory. One of the chief aims should be to secure good rallies or rests.

Hence the game of Long Fives should be tried at intervals. No beginner should attempt more than one full game until he has played many games of Long Fives. In this game all Chases that are worse than the Second Gallery, and the Second Gallery itself, may count against the striker, though it is the rule for them to count as let-strokes. In this variety of play there is far less waiting and dawdling ; one has not to change sides constantly.

To save time, one may also (see Chapter XXXVI) have the rule that a Fault shall count against the Server, instead of two Faults counting against him. A Pass may also count against the Server. Nothing wastes more time than a Pass.

In practice one should leave many balls for the Back-wall which in a Match one would volley or half-volley. On the other hand, one must be able to volley and half-volley successfully.

Besides avoiding these two strokes to excess, at the

beginning one must also avoid the Force, and especially the Boasted Force. It is so easy to add these two strokes ; but, having once learnt them, having once realised their value in difficulties, it is extremely hard to resist the temptation of using them on ordinary occasions. They should be rather kept for a stimulant than used as a regular article of diet.

In Service, again, one should not invariably employ the most effective kind. In such a case one will get few balls returned, whereas what one wants is play in the rallies.

In general, one should try to get all the practice one can for one's weakest points whatever they may be.

And one must train the mind to do sub-consciously all the ordinary mechanism of play. This can only be the result of conscious effort continued during many weeks.

After a certain point of proficiency has been reached, it will be time to observe the niceties of the game. Notice the opponent's wrist and his racket, instead of merely watching the ball ; for the ball itself may tell one very little about the coming stroke, whereas the opponent's wrist and racket may tell one a great deal.

Between games of Tennis there should be intervals of Racquets, to freshen up one's play and to give it promptitude and rapidity.

For Match-play one needs to be in training, but not in the ordinary sense of the word ; for to be in training should mean to be calm and collected, master of one's head as well as of one's limbs.

One should also be warm before the game starts. A few swings and a little rubbing will put this right, if the knock-up is not sufficient to do so.

Comfortable flannels, and good shoes with a firm grip, and plenty of well-strung rackets, are indispensable.

During the Match, begin gradually, and perhaps with a needless variety of strokes, so that one may detect one's own faults on this particular day, and detect one's opponent's faults also. By degrees increase the pace and the severity. In Service, for example, one may try five or six kinds before one decides which shall be the suitable Service for that particular Match. For my own part, I find that some Services are practically impossible on some days, even if on other days they may be singularly effective; and the same applies to strokes. There are times when I cannot rely on the Half-volley: there are other times when the Half-volley seems to be *the* stroke on which I *must* rely.

Try to keep on the Service-side. In Long Fives the Server has to concede points to the player on the Hazard-side; and I always consider the Service-side to be worth at least Half-fifteen. One can get back to the Service-side either by a very severe stroke, which will make a Chase, or by a stroke into the Nick, or by a stroke into one of the Galleries; but anyhow one should get over from the Hazard-side whenever the opponent has a dangerous run of Service, even if this demands the sacrifice of one or two points.

If you are not playing so well as usual, then it may be advisable to shorten the grip of your racket for safety, even though thereby you lose some power and speed and some snap.

Safety must be the rule before severity.

With regard to Chases, in the heat of the game one is apt to forget them. Mr. Ross's words from an article in the 'Encyclopædia of Sport' are worth reading a great many times by Match-players.

“(1) Remember always to serve carefully with reference to a Chase which is being played for, whether it be a Chase on the Service-side which you are defending, or on the Hazard-side which you are attacking.

“(2) Be on your guard against forgetting altogether, in the excitement of a long rest, the fact that you are *defending or attacking a Chase*. When defending Chases, especially, beginners are liable in their excitement to return or attempt to return a ball which would have ‘lost the Chase.’

“(3) Remember that a Chase on the Service-side is successfully defended by striking the ball into any of the Openings on the Hazard-side, and that a Chase on the Hazard-side is successfully defended by striking the ball into any of the Openings on the Service-side.”

We may add that when there is a Hazard Chase, and you are on the Hazard-side, it is not always best to aim for one of the Galleries in the orthodox manner. A hard Force, or a hard drive for the Nick, such as Mr. H. E. Crawley frequently gives, may be far more effective.

If you are having a run of bad luck, then say to yourself what Latham told me he said to himself: “Here is your chance; this is the occasion which will put you on your mettle; this is just the moment that you have been wanting. Now you can show yourself at your very best.”

If a player has the opportunity, he should consult some authority like Mr. Alfred Lyttelton or Mr. Heathcote or Mr. Ross (I mention a few out of the many); they will give him valuable advice as to Tennis Match-play. Mr. Ross, for example, will point out the vital importance of a good Service and an appropriate Service. There is no game, except perhaps American Football, in which more can be learnt from the advice of those who have studied the refinements of skill and head-work.

PART V
HISTORICAL AND PERSONAL

CHAPTER XXXIX

BALL-GAMES IN GENERAL

THERE is no need to quote here the early mentions of the games of ball. Homer tells us of Nausicaa and her maidens; Herodotus describes the ball-games of the Lydians. Nor can there be any doubt that ball-games were considered to be not beneath the dignity of the noblest and richest. We hear of bishops playing them as early as 450 A.D.—foreshadowings of the present Bishop of London. But we must be content to leave details of the history to specialists like Mr. Julian Marshall; for this book is practical rather than historical. A bare outline must suffice.

As we have said elsewhere, there are two great classes of Ball-Games: in the first the ball is stationary when one hits it, whereas in the second it is moving. The stationary Ball-Games might have originated partly in a desire to hit, and especially to hit a stone with a stick; but, where the ball is moving, the desire might also have been to defend oneself or one's property from attack, as in batting at Cricket. The change from the stone to the ball is small and natural.

It seems that, in early times, in some primitive forms of the latter class of game, to which Tennis and Racquets and Squash belong, the players did not hit the ball,

but rather caught it and then threw it. This at least appears to be the case in some of the ancient Ball-Games. Mr. Marshall says:—

“Herodotus depicts a dance, combined with ball-play, between Halius and Laodamas, two excellent performers, which seems, however, to have approached more nearly to the nature of *ἀρπαστόν* than to any other form of *σφαιριστική*. In the former, the players caught or snatched the ball from each other; in the latter, they passed it to each other, endeavouring always themselves to return it, but to cause their opponents to fail to do so. Here we recognise the first principles of Tennis dimly shadowed forth.”

Hitting the ball with the hand is near to a combination of catching and throwing, and hitting the ball with something held in the hand is almost as natural as hitting it with the hand. But we can actually trace the development from the hand to the gloved hand, which we still find in Fives, and thence to the gloved hand with strings stretched across the palm. (Pelota—see the end of this book—uses a scoop, which is not unlike a long extra hand, attached to the wrist.) Then we have the bat with strings across it. A wooden implement, however, such as we find in Bat-Fives, must have been tried in certain places at very early periods. The present elaborate Tennis and Racquet bats may not yet have reached perfection, but they are an enormous advance upon the early use of the hand, and they have done a great deal to alter the conditions of the play. They are of a far better shape—see Photograph LII—and are far more tightly strung, than were the primitive implements.

The ball also has become better and truer. Tennis-players of the old school tell us about the different sizes and weights of the old balls, and their general shapelessness. They also tell us about the inaccuracy of the Courts themselves.

The Courts and the balls have grown more and more true and uniform, more and more reliable.

Besides this, there has been a differentiation. The chief distinction between Tennis and Racquets is that in Tennis the ball is hit beyond something. It may have been at first a line marked on the ground, or a mound; then it is found as a cord with or without a fringe; and lastly as a net. In Racquets, however, the ball is hit against a surface, especially a wall. In Pelota the wall is curved.

There is no need to derive the game against the wall from the old game of Tennis. I am glad to find that the writer in the Badminton Library holds this view also. His words are quoted in Chapter XLI. And Mr. Julian Marshall's words about Tennis will surely apply to Racquets also:—

“It seems after all most natural to suppose the existence of an aboriginal game of Hand-ball in this, such as we find to have existed in almost every other country from China to Peru, played by parties of one or two or more on each side opposed to each other, and perhaps separated by some rude line, over which the ball must pass; and upon this, as the rose on the briar, the French game, with its finesse and subtleties, came to be grafted, when our Kings took and brought over to England so many things that were French.”

The chief changes of a general kind common to Tennis and Racquets, besides that the Courts with their four walls have become more accurate, are that the four walls have been roofed in, and are now well-lighted; that the balls are better, being truer and harder; that the rackets are better, being of better shape, and more tightly strung; that the play is faster, and more violent; that the Volley and the Half-volley are commoner; and last, but not least, that the games may have lost something of their grace and dignity and minute-like courtesy.

CHAPTER XL

TENNIS

Note on the name "Tennis."—In Tasmania the game is called Royal Tennis; in England it is occasionally called Real Tennis; and in America it is always called Court-Tennis. This last name is one of the best, especially in a country where Lawn Tennis is called Tennis. It describes the prominent feature of the game, i. e. the Court (on which so many of the characteristics of the play depend), and it has a *souçon* of the name Courte Paume, as distinct from *La Longue Paume*.

TENNIS is not a French name at all, even if the game did originally come chiefly from France. France called the game *Jeu de Paume*, *Paume* being derived from *palma*, the hand; for at first the game was played with the two hands, as Fives is played in England to-day.

In early English the word is spelt in various ways. Its derivation is extremely obscure. The following suggestions have been offered:—

Johnson derives it from Tenois or Senois (a place in France); which is perhaps the worst derivation.

The game of Tamis, played with a glove formed of curved hide, is hardly likely to have given birth to the word Tennis.

Nor is *tentorium*, a tent; for this ball-game was not played in a tent.

Nor is the connection with the Latin *tentus* (stretched) a good derivation either, for the game was apparently called Tennis before the racket was used at all.

In England we have the word *oyez* changed into "Oh yes!" by the criers in villages and small towns. It is possible that *tenez*, the French for "Catch it," was the origin of our word Tennis. The early game might have been nearer to the old Greek and Latin game in some of its forms, for here the catching was an important feature. The ball was not hit back immediately: it was caught and then either thrown or hit back afterwards. Indeed, in 1603, we have an allusion to *caitche* or *tennise*, and the word *chase* was etymologically connected with the word "catch."

Others, however, prefer to derive the word "Tennis" from the number of fingers which were used before the racket was invented. In Boxing we hear of people using their "fives," i.e. their five fingers. And this origin seems very reasonable; for the word Fives itself is played with the hands of five fingers each. But others say that the game of Long Fives, a simple form of Tennis, was the name given to it because of the number of players. There is no doubt that in early times the Four-handed game was far commoner than it is to-day. In an early print we find three little dots in each Court. These may represent the places of the three players, and it is possible that, in still earlier times, there were five a side. It is hard to carry oneself back to those days, for now the active player of the Single can scarcely tolerate one partner in the Court: the place seems at times too small even for himself alone.

But anyhow the word "Tennis" is very old. Caxton speaks of *Tenyse* in 1482; and the word and the different features of the game were often used in com-

parisons, as by Sir K. Digby, John Locke, and Comenius. There is an allusion to chases and hazards in the time of Henry V., in whose reign rackets were certainly used.

There is no doubt that Tennis was introduced into England from abroad, and in particular from France, even if the racket came from Italy. The stringed glove still survives in one form of play. Let us consider the evolution of the racket somewhat more carefully.

The Hand, Glove, and Racket.—The first advance towards the use of the racket was the plain glove, which was perhaps invented among the Italians; then across this glove was arranged the elastic net-work of strings. This device was found both in Italy and in France. The racket itself was an obvious improvement upon such a clumsy plan, for now the hand gave place, as it were, to the face of the racket; the handle of the racket added leverage and extra pace. The early implement was called the *battoir*, and was sometimes made of wood. The French *tambour* is the weapon used in the *Jeu de Paume* as played in the Tuilleries Gardens; it has no handle, and is a sort of tambourine. It follows from the nature of the surface, whether that surface was of wood or of parchment or of loose gut, that little pace was in the stroke but much sheer force, until catgut was introduced. With catgut came the increased power of driving and cutting the ball. The racket itself is noticed as early as 1380, being mentioned in Chaucer's 'Troilus and Chryseyde'; and the small racket existed in 1641. We have actual traces of the transition-time when one player might use his hands, and the other playing a racket, the player with the racket having the advantage. Thus Mr. Julian Marshall cites an old MS., to the effect that—

“After the horse was Bayted Bothe Kyngs wente to the Tennys playe, & in the upper gallery there was Layd ij Cushenes o. Clothe of gold for the ij Kyngs & the Rome was honestely hanged w^t (*blank in MS.*) where played my Lord marques (of Dorset) the Lord Howard & two other Knights together, & after the Kyng of Castele had seene them play a whyle, he made partye wth the Lord Marques, & then played the Kyng of Castele wth the Lord Marques of Dorset the Kyng lookynge one them, but the Kyng of Castele played wth the Rackete, & gave the Lord Marques xv. & after that he had pled his pleasure and arrayed him selfe agene it was almost nighte, & so bothe Kyngs Returned agayne to their Lodgings.”

Mr. Marshall also tells us that—

“A writer of 1615, Gervase Markham, the author of ‘Country Contentments,’ after singing the praises of archery and bowls, continues to the following effect: ‘Not inferior to these sports, either for health or action, are the Tenish and Balooe, the first being a pastime in close or open Courts, striking little round balls to and fro, *either with the palm of the hand, or with racket.*’”

A brief history of Tennis is all that we can offer here. As to its connection with certain other games, we must agree with the author of the ‘Annals’ when he says:—

“The conclusion seems irresistible that the recent form of Tennis is a direct descendant of some game of classic times, just as much as the Italian forms of Pallone da Scano, which we now know to have been developed about the same time with it, but that it is in no way derived from any of these later games.”

Tennis was at an early date akin to Polo and La Crosse (a form of La Crosse was played by the North American Indians); and also to Pelota, which is still keenly played in every village of the Basque Provinces, and is not unlike enlarged Racquets, and to Pallone, which is somewhat like Tennis. It is played in a longer Court that—so I have been told—sometimes has a goal, and therefore has a point in common with Football. In the North of France, and in Belgium, again,

there is to be found a play called *Tamis*, in which (see above) a glove made of curved hide is used.

In the Middle Ages a game of Hand-ball was enjoyed in uncovered spaces in various parts of Italy and France. As early as 1316 we hear of Louis X playing *La Paume*. Chaucer alludes to the game (1374-1384); and in 1399 we know that it was played in ditches of châteaux.

Later on it was to be found in towns also, the French Tennis Court in a town being called a *tripot*. The Court was still uncovered; the game was still called *Jeu de Paume*; indeed, the word Tennis is not to be found in France. As early as 1555 there existed a Tennis Court something like our modern Court, but larger, being 93 to 96 feet in length.

It appears that at this time there were four different kinds of Courts, one being used for a game resembling Fives and Squash.

It is certain that in Paris Tennis was universally popular. About the end of the 16th century there are said to have existed 1800 Courts in the town alone, though most of these Courts could not have been elaborate. The more elaborate Courts were used for other purposes besides Tennis (just as the Court at Holyrood was in the reign of James VI): for ballets and acting, for betting and gambling. Some of these Courts were covered in before the year 1614.

We can gather not a few details about the Courts and the play. First of all, there were more Openings than our present Court includes. We have (see Chapter XXIX) *le trou*, *la lune*, *l'ais*, and the *rabat*, which Mr. Julian Marshall would like to see re-introduced into our modern Courts. The four-handed game was far commoner than it is to-day. We hear of Markers or *paumiers*, among them Becquet, and Pierre le Gentil.

The cost of the Court before 1700 was about £2000—in fact, about what it is to-day.

In 1657 there were 114 Courts (tripots) in Paris. The game declined under Louis XIV; but it was still reckoned among the Arts, and was considered to have no small military value.

Later, there were only ten Courts in Paris. Now there are only six in France; two in the Tuilleries—these are constantly in use—, one at Fontainebleau, one at Versailles, one at Cannes, and one at Deauville. Of these Courts the most famous historically was the one at Versailles, where in 1789 the Tiers État assumed the name of the National Assembly. The scene in the Court is represented in a famous print. Later on, this Court was used as a storehouse, as a workshop, as a studio, till it was again opened with an Exhibition-Match between Barre and Biboché.

Courts are to be found not only in France and the Basque region but also in Vienna, Melbourne, and Hobart Town.

History tells us that in early times most of the rich men were landholders, and many were nobles; that there gradually arose a new class of rich men, who were not primarily landholders, but who were rather commercial magnates, some of whom became enrolled among the nobles. Tennis, one of the oldest of all games, has always been played, at least in its elaborate form, by the rich or comparatively well-to-do. The rich and well-to-do were, at first, the King and the nobles, especially the landholders. Then the commercially rich also played the game.

But it was especially famous as a game for King and nobles. Among the Kings of France who played it we must reckon Louis XI, Louis XII, Henri II, Henri IV

(who once kept at it all day long), Charles IX, Louis XIII, and Louis XIV in his youth. Philip III of Spain was another devotee.

On the other hand, the game was frequently forbidden to the common people by special edicts, among which are those of 1369 and 1530. The common people were allowed to watch the play in 1427, at the time when Margot flourished, the first lady-professional.

Among the nobles are the names of the Duc de Guiche, the Duc and Comte de la Rochefoucauld, and Cardinal Bembo. Rousseau mentions the game in his 'Émile'; and Michael Angelo played it. But it had no real literature till 1632, when Hulpeau's celebrated book ('Le Jeu royale de Paume') was first published.

In England, also, the game was royal and aristocratic. Pepys describes how the King lost four and a half pounds of weight in a single day. Henry IV and Henry VIII both loved to play. Prince Henry was fond of this sport. We are told that

"His other exercises were dancing, leaping, and, in times of yeare fit for it, learning to swimme, at sometimes walking fast and farre, to accustome and enable himself to make a long march when time should require it; but most of all at Tennis play, wherein, to speak the truth, which in all things I especially affect, he neither observed moderation nor what appertained to his dignity and person, continuing oftimes his play for the space of three or foure houres, and the same in his shirt, rather becoming an artesan than a Prince, who in things of that nature are onely to affect comelnesse, or rather a kind of carelesnesse in shew, to make their activities seeme the more naturall, than a laborious and toiling industry. . . ."

"In the beginning of the reign of Henry V," says Mr. Marshall, "occurred the memorable incident, which is best known by the passage in Shakespere's 'Henry V,' in which, the French Ambassadors having brought the young king 'a tun of treasure' from the Dauphin, Henry asks,—

'What treasure, uncle?

Exeter.—Tennis balls, my liege.

K. Henry.—We are glad the Dauphin is so pleasant with us ;
 His present, and your pains, we thank you for :
 When we have match'd our rackets to these balls,
 We will, in France, by God's grace, play a set,
 Shall strike his father's crown into the hazard :
 Tell him, he hath made a match with such a wrangler,
 That all the courts of France will be disturb'd
 With chases.'”

“The author of ‘The Tricks of the Town laid open,’” Mr. Julian Marshall says, “begins by remarking that ‘Tennis is one of the most manly and active Diversions we have in *England*; and heretofore was hardly used by any but the Young Nobility, and Gentlemen of the Chief Rank : King *Charles* the Second was a great Master and Judge of it, and would very often divert himself with a Set or two in the *Royal Court* at the *Cock-pit*, with a great deal of Satisfaction. This is a game that depends purely upon Skill and Activity, and not to be acquired without considerable Expence, and Practice ; upon which Account indeed it has had the advantage of most of the rest, and Abundance of Sharpers and Cheats have been kept out of it, for want of Money to pay the charge of the Court, and other Expences that are consequent to it.’”

And in our own days the game is still a royal game. The young princes used to play it in the old East Road Court at Cambridge. (This Court was afterwards, alas, turned into a show-room for carriages, and is now used as a University Correspondence College.) The Prince of Wales plays Tennis and Racquets at Prince's. Bishops and nobles also enjoyed their play ; and we hear of Elizabeth watching her nobles. In fact a well-known writer has said that all young men of any leisure or wealth played it.

While it was the game of the kings and nobles, it was in England, as in France, forbidden to the common people by special edicts, as in 1365 and 1389. Mr. Marshall quotes these in his ‘Annals’ :—

“The purpose of this first Act (1365) is clear ; it was intended to encourage the practice of archery, and discourage that of ‘hand-ball, football, cock-fighting, and other vain games,’ under severe

penalties. Casting, or 'putting' the stone, or bar of wood or iron, hockey (*bacularis*), and golf (*cambuca*), were all included in the prohibited category of unprofitable sports.

"The next of these repressive statutes was enacted in 1389, and partakes still more markedly of the character of 'class legislation.' It regulates the pastimes of servants and labourers, allowing them the use of bows and arrows on Sundays and holidays, but forbidding them 'idle games' such as Tennis, etc."

It was forbidden even by some of those Kings who themselves played it; Henry VIII was one of these. The chief reason was, as we saw, that it was considered as a hindrance to military training.

Nevertheless, as in Paris so in England, there were many rude Tennis Courts to be found out-of-doors, as early as 1447. In 1558 hatters and joiners played it, and in those early times it already served as a bond of union between classes.

In England, also, the Courts were used for other purposes besides play, for example for gambling and for acting. As Mr. Marshall says, with reference to a licence:—

"If Bedingfield got his licence, which there is no reason for doubting, he had his hands full. To manage all the Tennis-Courts and gaming-houses of London and Westminster, then a 'a very great number,' to exclude all those who were 'not fit to play,' and to prevent those who might play from using any 'falsehood, guile, or deceit,' and from 'swearing or blasphemy,' was no light task."

In Ireland, we hear of Tennis and rowdiness classed together. But the game rose in tone in the 17th century.

Not a few old Courts are still to be traced by records or by their names in London and elsewhere. In Fenchurch Street there was a Court, 69 feet by 17. Windsor had its Courts in the time of Henry VII; Oxford in 1508; Richmond and Blackfriars in 1516. Hampton Court apparently owed its Tennis Court to Henry VIII; this is

the oldest now existing in England, though it has been greatly altered since its original foundation. The Court at St. James' was likewise built by Henry VIII. Cambridge had one as early as 1637, and, at a certain time, it had no fewer than six. London alone had fifteen in 1619. One of the latest to disappear was the Court in James' Street. Among the most interesting and beautiful of all Courts is the one at Falkland Palace. There is no other like it. It has no roof, no Dedans, no Tambour; and was used at least as early as the reign of Mary Queen of Scots. Sir Edward Grey, to whom I owe this information, re-opened the Court by an Exhibition Match some years ago.

These buildings were of various sizes, the length varying from 84 feet to 55 feet. Apparently also at times there were three players a side. Across the middle was stretched a line or cord. In an old print we find no trace of a Penthouse; the racket used to be strung not up and down but diagonally.

We have already spoken of the racket, which was at first a luxury rather than a necessity. It used to be strung diagonally, but we find it in 1632 as it is strung now, though, of course, more loosely. The score was in those days by Games and not by Sets. The Chase was reckoned, not where the second bounce fell, but where the ball stopped, as in *La longue Paume*. Later on we find, in the engraving of the Duke of York (1633), a racket still strung diagonally, the Dedans unprotected by anything, two extra Openings below the Dedans, and the uncovered Court. Indeed, we find an open-air Court as late as 1793. This open-air game was the mother of Lawn Tennis, and was popular in country-houses. The open-air game of Pelota is described at the end of the book.

CHAPTER XLI

RACQUETS

Note on the Name.—The derivation of the words “racket” and “Racquets” has been much disputed. As to the spellings, it is possible that *raquet* (*sic*) might have as good evidence as any. The bat certainly should always be spelt now as *racket*. The game is invariably *Racquets* in the United States and Canada, and also in many English Clubs. And hence I have adopted this form here, in a book written for all English-speaking people, and also because we thus can distinguish the game and the bat. There is, however, much to be said for the variant, *Rackets*, whether it comes etymologically from *reticulata* (cp. *rete*, a net), and *rachetta*, or from *rack* (cp. the stretching-torture), or from the noise (cp. “an awful racket and hubbub”), or from *racha* “the wrist,” the racket being a little wrist and hand.

WITH regard to the *history* of Racquets—a history not much less meagre than that of Squash—we can hardly do better than quote from the Badminton volume, in which the author has just been speaking of Tennis.

“Her younger sister, on the other hand, has had no such advantages. Nobody up-to-date has ever in writing been so bold as to claim high rank for her. If she existed previous to this century, she has been passed by on the other side as a queen who, hid either in gaol or in the pot-house, was unworthy of notice by a respectable person. Where kings, in fact, played one game, the lowest persons in fiction played the other. The author of ‘Pickwick’ introduces a racket-player whose dingy appearance is only equalled by the gloom of his surroundings. But though Henry VIII and Charles II play one game in a palace, and ‘Smangle’ plays the other within the walls of the Fleet, those facts render the manner in which rackets has come to the front all the more remarkable.”

Whether the game originated elsewhere or not, we cannot say ; but modern Racquets, at any rate, is pre-eminently a British form of Sport ; and it has extended from Great Britain to Canada, the United States, and Australia.

The origin of the game is suggested by the writer in the Badminton volume (page 356).

“Rackets is really only a slight development of a game frequently played by children, who happen to have among their toys (and what child has not ?) a ball and an instrument for hitting it. Armed with these, a child is put to play alone. It discovers that hitting the ball to a distance involves walking to a distance to fetch it. It enjoys hitting the ball hard, but does not enjoy running a long way after it. How are the two desiderata to be combined? Obviously by hitting the ball against a wall, and intelligently awaiting its return. The child, having thus obtained its object, manifests such delight that another child wishes to share therein. The rules of equitable partition must be observed ; thence arises a regulation that neither shall have a greater share of hits than the other, and the principle of alternation is obtained. Again, it is discovered that it is an advantage to have first hit, and to stand in a certain place. Equity demands that these advantages, too, must be shared. Assuming that nature leads us as far as this, it is but a short step to the game of rackets. The rule that a return to be good must be made before the ball has twice touched the floor was doubtless adopted from tennis.”

Strutt, in his ‘Book of Pastimes,’ does not mention Racquets at all ; and, indeed, the history of the game has not been carefully recorded until recent years. The first important date for modern Racquets was the establishment of the Amateur Championship at the Queen’s Club, London.

Till then, the game had been played in open Courts, of which the most celebrated was in the Fleet prison. Another was to be found in the Harrow yard, and a third in Cambridge. As Mr. Bouverie cleverly remarks :

“It is a curious coincidence in the history of the game that its emancipation from the area of a gaol should be almost contem-

poraneous with its incarceration within four walls, for it was about this time that the close court finally superseded the old-fashioned open court in all matches of importance."

The game seems to have now become fixed, the rackets being of more or less uniform size and shape, and the Court being about 60 feet by 30. There is very little prospect of any radical change, except in the introduction of an imperishable ball!

CHAPTER XLII

TENNIS-PLAYERS IN ENGLAND AND AMERICA

OF all the players of old time, Edmund Barre was the most celebrated. The game which he played would seem slow in our days. We cannot say that he would not have adapted himself to modern conditions, though, from his figure, we cannot help believing that against a player like Latham he would not have stood the very smallest chance. But no account of experts can be complete without some description of his skill.

The greatest player of the old school, he is celebrated for the ease and facility of his style, the power of judging the ball, and of always being in the right position for receiving it, and of returning it in the most severe and decisive way, with a great weight of stroke ; for a complete mastery of tactics, for a variety of Service (his Giraffe Service being most effective) ; and last, but not least, for his unfailing tact and good temper. Mr. Marshall's excellent book will supply further details : I owe these chiefly to him.

Delahaye (Biboche) was a careful exponent of the game, and a good teacher. The Tompkins family were also among the earliest players. Edmund Tompkins, called Peter, was beaten by Barre in 1839. Mr. Charles

Taylor is one of the first amateur names of which we have records.

Modern Tennis, however, must be said to begin with George Lambert, with whom I used to play frequently at the old Court in Cambridge. His underhand Service, his hard Force, and especially his Boasted Force, and his power to win Chases, were the most noticeable features of his play. I remember well how admirably he used to adapt his standard of play to the pupil. During the whole of one term he gave me the odds of Half-Fifteen. Sometimes he won, sometimes I won. Every now and then he would exert himself, and win a very small Chase off the floor. He would almost invariably knock the head of his racket upon the ground as he hit the ball, which shows that he, at any rate, with his terribly severe cut, could not possibly have kept the head of his racket above the level of his wrist. Even these strokes, however, never led me to suspect the truth till the end of the term, when Lambert suggested that he should give me Thirty instead of Half-Fifteen. Of course I said that it was ridiculous, that he could only just give me Half-Fifteen. He insisted, however, and then played up nearly to the extent of his skill, and beat me quite easily. He had a wonderful power of encouraging beginners!

Barre gave in to him, and resigned the Championship to the Englishman, who, in turn, had to resign it to Pettitt. Tom Pettitt was born in England, in Kent, but has lived most of his life in America. He will, therefore, be treated as an American player. Like Saunders, he learnt part of his game in the Racquet Court. He defeated Saunders for the Championship in the Dublin Court.

Saunders was the best English exponent of the old

and classical style of play. He and Mr. Alfred Lyttelton had severe struggles, at which each of them kept the head of his racket up. They also cultivated good Services, and varied the pace of their strokes. Saunders was too slightly made to last for many years at a game demanding such constant strain ; and he had to yield the palm to Latham. Latham first beat Saunders, and then Pettitt. Latham was a Racquet-player for years before he took up Tennis. It is hard to say what are the most conspicuous characteristics of his success, for in only one point does he seem to be weak. His activity is almost incredible. He always seems to be ready, and in the right position. His play off the Back-wall and off the Tambour has never been equalled. His Side-wall Service is perhaps the best of its kind. His Force is powerful, and especially his Force for the Grille. In addition to this, he has wonderful resource, and a power of getting himself into training, and of keeping his head during Matches.

Next to him among the professionals come Fairs, Fennell, Gray, Harradine, Johnson, White, and some others.

Of the amateurs, Mr. J. M. Heathcote held the Championship for a large number of years. He is sixty-eight years old to-day, and looks wonderfully active still. In early days he defeated Biboche and Seraphin, who was passed by Lambert. With his tall, wiry figure he could reach quickly anywhere. His experience was greater than that of any other player of his time or subsequently. His Force was powerful, and his Volley safe. He was one of the last players to use the interesting Handicaps ; for example, he played with a "Special Constable" staff, as Pettitt plays with a piece of an arm-chair, and as I like to play with a Cricket bat. These Handicaps

are excellent practice; it is a pity that they have died out.

The more modern players "speak for themselves." Sir Edward Grey, Mr. J. B. Gribble, Mr. H. E. Crawley, Mr. Cooper-Key, Mr. E. Crawley, Mr. P. Ashworth, Mr. E. M. Baerlein, stand among the leading names. The list of winners in various English Competitions is appended here.

THE WINNERS OF THE M.C.C. GOLD AND SILVER PRIZES.

	<i>Gold.</i>		<i>Silver.</i>
1867	Mr. J. M. Heathcote	.	Mr. Julian Marshall
1868	ditto	.	Mr. G. B. Crawley
1869	ditto	.	Hon. C. G. Lyttelton
1870	ditto	.	ditto
1871	ditto	.	ditto
1872	ditto	.	ditto
1873	ditto	.	ditto
1874	ditto	.	Mr. G. B. Crawley
1875	ditto	.	ditto
1876	ditto	.	Mr. R. D. Walker
1877	ditto	.	ditto
1878	ditto	.	Mr. C. E. Boyle
1879	ditto	.	ditto
1880	ditto	.	Hon. Alfred Lyttelton
1881	ditto	.	ditto
1882	Hon. Alfred Lyttelton	.	Mr. J. M. Heathcote
1883	Mr. J. M. Heathcote	.	Hon. Alfred Lyttelton
1884	Hon. Alfred Lyttelton	.	Mr. J. M. Heathcote
1885	ditto	.	ditto
1886	Mr. J. M. Heathcote	.	Mr. B. N. Akroyd
1887	Hon. Alfred Lyttelton	.	Mr. J. M. Heathcote
1888	ditto	.	Mr. A. J. Webbe
1889	ditto	.	Sir Edward Grey
1890	ditto	.	ditto
1891	ditto	.	ditto
1892	ditto	.	Mr. H. E. Crawley
1893	ditto	.	Sir Edward Grey
1894	ditto	.	ditto
1895	ditto	.	ditto
1896	Sir Edward Grey	.	Hon. Alfred Lyttelton

	<i>Gold.</i>	<i>Silver.</i>
1897	Mr. Eustace H. Miles . .	Sir Edward Grey
1898	ditto . .	Mr. H. E. Crawley
1899	ditto . .	Sir Edward Grey
1900	Mr. J. B. Gribble . .	ditto
1901	Mr. Eustace H. Miles . .	ditto
1902	ditto . .	ditto

Note.—These Prizes used to be confined to Members of the M.C.C., and so could not at first claim to be Amateur Championship Competitions, but now they are open to all Amateurs.

THE WINNERS OF THE AMATEUR CHAMPIONSHIP.

The Amateur Championship is open to all Amateurs and is played at Queen's Club, West Kensington.

	<i>First Prize.</i>	<i>Second Prize.</i>
1889	Sir Edward Grey . .	Mr. E. B. Curtis
1890	Mr. E. B. Curtis . .	Sir Edward Grey
1891	Sir Edward Grey . .	Lord Windsor
1892	Mr. H. E. Crawley . .	Sir Edward Grey
1893	ditto . .	ditto
1894	ditto . .	ditto
1895	Sir Edward Grey . .	Mr. H. E. Crawley
1896	ditto . .	ditto
1897	Mr. J. Byng Gribble . .	ditto
1898	Sir Edward Grey . .	ditto
1899	Mr. Eustace H. Miles . .	Sir Edward Grey
1900	ditto . .	ditto
1901	ditto . .	Mr. J. B. Gribble
1902	ditto . .	ditto

OXFORD AND CAMBRIDGE SINGLES.

The yearly competition between Oxford and Cambridge, played at the Tennis Court at Lord's, has hitherto gone very decidedly in favour of Cambridge, partly owing to the number of Courts at Cambridge, and partly to the excellent practice which Jim Harradine (now over fifty years of age) has been able and still is able to give to the players.

- 1859.—F. J. Ponsonby, Oxford, beat C. Barclay, Cambridge, 3 sets to 0.
- 1860.—F. J. Ponsonby, Oxford, beat C. Weguelin, Cambridge, 3 sets to 2.
- 1861.—F. N. Langham, Cambridge, beat J. A. Pepys, Oxford, 3 sets to 1.
- 1862.—F. N. Langham, Cambridge, beat B. M. Davis, Oxford, 3 sets to 0.
- 1863.—Hon. C. G. Lyttelton, Cambridge, beat O. Mordaunt, Oxford, 3 sets to 1.
- 1864.—No match.
- 1865.—R. Stephenson, Cambridge, beat E. C. Follett, Oxford, 3 sets to 2.
- 1866.—C. E. Boyle, Oxford, beat R. Stephenson, Cambridge, 3 sets to 0.
- 1867.—C. E. Boyle, Oxford, beat R. Stephenson, Cambridge, 3 sets to 1.
- 1868.—A. F. Kinnaird, Cambridge, beat W. H. James, Oxford, 3 sets to 0.
- 1869.—A. F. Kinnaird, Cambridge, beat C. J. P. Clay, Oxford, 3 sets to 0.
- 1870.—W. C. Marshall, Cambridge, beat C. J. Ottaway, Oxford, 3 sets to 2.
- 1871.—W. C. Marshall, Cambridge, beat C. J. Ottaway, Oxford, 3 sets to 2.
- 1872.—W. C. Marshall, Cambridge, beat C. J. Ottaway, Oxford, 3 sets to 0.
- 1873.—T. S. Pearson, Oxford, beat A. T. Myers, Cambridge, 3 sets to 1.
- 1874.—F. Thornhill, Cambridge, beat T. S. Pearson, Oxford, 3 sets to 0.
- 1875.—R. O. Milne, Oxford, beat J. B. M. Lingard, Cambridge, 3 sets to 0.
- 1876.—P. E. Crutchley, Cambridge, beat J. Oswald, Oxford, 3 sets to 0.
- 1877.—C. G. Hamilton, Cambridge, beat J. Oswald, Oxford, 3 sets to 0.
- 1878.—C. G. Hamilton, Cambridge, beat O. R. Dunell, Oxford, 3 sets to 0.
- 1879.—Hon. A. Lyttelton, Cambridge, beat R. R. Farrer, Oxford, 3 sets to 1.
- 1880.—Hon. Ivo Bligh, Cambridge, beat H. P. Harris, Oxford, 3 sets to 0.
- 1881.—J. D. Cobbold, Cambridge, beat J. H. P. Chitty, Oxford, 3 sets to 0.
- 1882.—J. D. Cobbold, Cambridge, beat E. B. C. Curtis, Oxford, 3 sets to 1.

- 1883.—Sir E. Grey, Oxford, beat J. D. Cobbold, Cambridge, 3 sets to 0.
 1884.—J. Dames Longworth, Cambridge, beat Sir E. Grey, Oxford,
 3 sets to 1.
 1885.—H. Emmons, Oxford, beat H. Eaton, Cambridge, 3 sets to 1.
 1886.—H. Ernest Crawley, Cambridge, beat F. N. Cazalet, Ox-
 ford, 3 sets to 1.
 1887.—H. Emmons, Oxford, beat H. Ernest Crawley, Cambridge,
 3 sets to 2.
 1888.—Eustace Crawley, Cambridge, beat H. R. Philipson, Oxford,
 3 sets to 0.
 1889.—F. N. Cazalet, Oxford, beat Eustace Crawley, Cambridge,
 3 sets to 2.
 1890.—S. Bostock, Cambridge, beat W. Shelmerdine, Oxford, 3
 sets to 2.
 1891.—E. H. Miles, Cambridge, beat W. Shelmerdine, Oxford, 3
 sets to 0.
 1892.—J. B. Gribble, Cambridge, beat A. R. Hamilton, Oxford, 3
 sets to 0.
 1893.—J. B. Gribble, Cambridge, beat F. S. Cokayne, Oxford, 3
 sets to 0.
 1894.—C. Andreae, Cambridge, beat G. R. B. McGrath, Oxford,
 3 sets to 0.
 1895.—W. H. Allen, Cambridge, beat E. S. Thomas, Oxford, 3 sets
 to 0.
 1896.—P. W. Cobbold, Cambridge, beat R. H. Hotham, Oxford, 3
 sets to 0.
 1897.—J. F. Marshall, Cambridge, beat A. Page, Oxford, 3 sets to 0.
 1898.—A. S. Crawley, Oxford, beat T. C. Tabor, Cambridge, 3 sets
 to 1.
 1899.—E. M. Baerlein, Cambridge, beat E. A. Biedermann, Oxford,
 3 sets to 0.
 1900.—E. M. Baerlein, Cambridge, beat E. A. Biedermann, Oxford,
 3 sets to 0.
 1901.—E. M. Baerlein, Cambridge, beat A. M. Robertson, Oxford,
 3 sets to 0.
 1902.—E. M. Baerlein, Cambridge, beat S. G. J. Hoare, Oxford, 3
 sets to 0.

FOUR-HANDED MATCHES.

- 1859.—J. P. F. Gundry and F. J. Ponsonby, Oxford, beat E. C.
 Austen Leigh and C. Barclay, Cambridge, 2 sets to 1; 3
 only being played.
 1860.—J. A. Pepys and F. J. Ponsonby, Oxford, beat E. C. Austen
 Leigh and C. Weguelin, Cambridge, 3 sets to 1.
 1861.—J. St. V. P. Jervis and J. A. Pepys, Oxford, beat J. F. A.
 Hervey and F. N. Langham, Cambridge, 3 sets to 1.
 1862.—M. Hankey and F. N. Langham, Cambridge, beat B. M.
 Davis and O. Mordaunt, Oxford, 3 sets to 0.

- 1863.—Hon. C. G. Lyttelton and J. F. A. Hervey, Cambridge, beat G. A. Dodd and O. Mordaunt, Oxford, 3 sets to 1.
- 1864.—No match.
- 1865.—E. C. Follett and Hon. H. E. Butler, Oxford, beat R. Durnford and R. Stephenson, Cambridge, 3 sets to 2.
- 1866.—C. E. Boyle and C. C. Cotes, Oxford, beat R. Stephenson and C. E. Swaine, Cambridge, 3 sets to 1.
- 1867.—C. E. Boyle and C. C. Cotes, Oxford, beat R. Stephenson and C. E. Swaine, Cambridge, 3 sets to 0.
- 1868.—W. E. Goschen and W. H. James, Oxford, beat R. D. Balfour and A. F. Kinnaird, Cambridge, 3 sets to 1.
- 1869.—C. J. P. Clay and W. E. Goschen, Oxford, beat R. D. Balfour and A. F. Kinnaird, Cambridge, 3 sets to 0.
- 1870.—J. T. Hartley and C. J. Ottaway, Oxford, beat W. C. Marshall and A. T. Myers, Cambridge, 3 sets to 0.
- 1871.—W. C. Marshall and A. Hoare, Cambridge, beat J. Grahame and C. J. Ottaway, Oxford, 3 sets to 1.
- 1872.—W. C. Marshall and A. Hoare, Cambridge, beat R. O. Milne and C. J. Ottaway, Oxford, 3 sets to 1.
- 1873.—A. T. Myers and A. Hoare, Cambridge, beat T. S. Pearson and T. S. Plumb, Oxford, 3 sets to 1.
- 1874.—Hon. R. Lyttelton and F. Thornhill, Cambridge, beat R. O. Milne and T. S. Pearson, Oxford, 3 sets to 1.
- 1875.—G. W. Balfour and J. B. M. Lingard, Cambridge, beat R. G. Hargreaves and R. O. Milne, Oxford, 3 sets to 2.
- 1876.—P. E. Crutchley and H. Leaf, Cambridge, beat J. Oswald and C. R. Seymour, Oxford, 3 sets to 1.
- 1877.—Hon. A. Lyttelton and C. G. Hamilton, Cambridge, beat J. Oswald and R. A. Farrer, Oxford, 3 sets to 2.
- 1878.—Hon. A. Lyttelton and C. G. Hamilton, Cambridge, beat O. R. Dunell and R. R. Farrer, Oxford, 3 sets to 2.
- 1879.—Hon. A. Lyttelton and Hon. Ivo Bligh, Cambridge, beat R. R. Farrer and G. S. Foljambe, Oxford, 3 sets to 0.
- 1880.—Hon. I. Bligh and H. Whitfeld, Cambridge, beat H. P. Harris and J. B. Lubbock, Oxford, 3 sets to 0.
- 1881.—J. D. Cobbold and G. B. Studd, Cambridge, beat J. H. P. Chitty and E. Grey, Oxford, 3 sets to 2.
- 1882.—J. D. Cobbold and G. B. Studd, Cambridge, beat J. H. P. Chitty and E. B. C. Curtis, Oxford, 3 sets to 1.
- 1883.—Sir E. Grey and E. B. C. Curtis, Oxford, beat J. D. Cobbold and B. F. Buxton, Cambridge, 3 sets to 1.
- 1884.—Sir E. Grey and E. B. C. Curtis, Oxford, beat F. Dames Longworth and H. M. Leaf, Cambridge, 3 sets to 1.
- 1885.—H. Eaton and H. E. Crawley, Cambridge, beat H. Emmons and Lord R. Cecil, Oxford, 3 sets to 1.
- 1886.—H. E. Crawley and J. N. Heathcote, Cambridge, beat Lord R. Cecil and E. Stainton, Oxford, 3 sets to 0.

- 1887.—H. E. Crawley and C. Buxton, Cambridge, beat H. Emmons and F. N. Cazalet, Oxford, 3 sets to 0.
- 1888.—H. E. Crawley and Eustace Crawley, Cambridge, beat H. R. Philipson and G. A. Hammond, Oxford, 3 sets to 0.
- 1889.—Eustace Crawley and E. M. Butler, Cambridge, beat F. N. Cazalet and H. R. Philipson, Oxford, 3 sets to 0.
- 1890.—S. Bostock and E. H. Miles, Cambridge, beat W. Shelmerdine and A. R. Hamilton, Oxford, 3 sets to 1.
- 1891.—E. H. Miles and J. B. Gribble, Cambridge, beat W. Shelmerdine and A. R. Hammond, Oxford, 3 sets to 2.
- 1892.—J. B. Gribble and V. W. Yorke, Cambridge, beat A. R. Hamilton and F. S. Cokayne, Oxford, 3 sets to 0.
- 1893.—J. B. Gribble and W. Travers, Cambridge, beat F. S. Cokayne and G. R. B. McGrath, Oxford, 3 sets to 1.
- 1894.—C. Andreae and W. H. Allen, Cambridge, beat G. R. McGrath and G. H. K. Bone, Oxford, 3 sets to 1.
- 1895.—W. H. Allen and W. H. G. Price, Cambridge, beat E. S. Thomas and R. H. Hotham, Oxford, 3 sets to 0.
- 1896.—P. W. Cobbold and E. Talbot, Cambridge, beat R. H. Hotham and B. A. Bailey, Oxford, 3 sets to 0.
- 1897.—J. F. Marshall and E. Garnett, Cambridge, beat A. Page and T. A. Garnett, Oxford, 3 sets to 0.
- 1898.—A. S. Crawley and E. A. Biedermann, Oxford, beat T. C. Tabor and Hon. W. James, Cambridge, 3 sets to 2.
- 1899.—E. A. Biedermann and A. Page, Oxford, beat E. M. Baerlein and T. C. Tabor, Cambridge, 3 sets to 1.
- 1900.—E. M. Baerlein and E. B. Noel, Cambridge, beat E. A. Biedermann and H. C. Underdown, Oxford, 3 sets to 0.
- 1901.—E. M. Baerlein and E. B. Noel, Cambridge, beat A. M. Robertson and J. N. Williams, 3 sets to 0.
- 1902.—E. M. Baerlein and F. B. Wilson, Cambridge, beat S. G. J. Hoare and C. H. Wild, Oxford, 3 sets to 0.

Some British Tennis-Courts.—Those which are marked with an asterisk are Private, not Club-Courts.

* Bridport ; Brighton ; * Brougham Hall ; Cambridge ; * Canford ; * Coombe Abbey ; * Crawley Court ; * Dublin ; * Easton Neston ; East Sheen ; * Fairlawn ; * Goodwood ; Hampton Court ; * Hardwick ; * Hatfield ; * Hewell Grange ; * Heythrop ; * Hollyport ; Leamington ; Lord's (M.C.C.) ; Manchester ; * Newcastle-on-Tyne ; * Newmarket ; Oxford ; * Petworth ; Prince's (Knightsbridge) ; Queen's (West Kensington) ; * Strathfieldsaye ; * Theobalds ; * Tunbridge Wells ; * Westgate-on-Sea ; * Whittlebury ; * Woburn.

Each of the following Clubs have two Courts—
Cambridge, Prince's, Queen's.

Tennis-Players in America.—In America there are two rival schools, taught by Tom Pettitt and Alfred Tompkins. Lately there has been added a third school of which the Markers are Ted Johnson (who has since returned to England), Bob Moore, better known at Racquets, and Alfred Kirton, who bids fair to become a good player.

Tom Pettitt is famous for his strength and agility. It is said that he can take up a man and throw him as he would throw a ball. The best of his strokes have never been equalled, and can only be realised by those who stand up against him on a dark day. His resource is incalculable. No ball is ever dead while Pettitt is in the Court. Last, but not least, he conceals the direction of his strokes in a way which I can never imagine to be rivalled. He has done more than any one else to change ancient into modern Tennis; having once shown that the modern game was more paying than the ancient game, he was bound to have his followers. He forced hard where others would have played with a heavy cut for the corners. But the great point of his game is not his sheer Force. I have always considered one of his finest strokes to be his stroke for the length of the Court: he hits the ball into the Nick time after time. This stroke is among his most effective, and I have never met a critic who recognised the skill which it implies.

But Pettitt is perhaps even greater as a teacher than as a player. He, like George Lambert, has the art of playing an even game with every learner; and he makes every learner enthusiastic and happy. What he has done in Tennis, he has also done in Racquets and Lawn Tennis. He, like Latham, stirs up keen enthusiasm merely by talking about play.

No less keen and no less devoted to the cause of play and players is Alfred Tompkins, of New York, an expert of a very different type, belonging to the careful old school, which maintains that the head of the racket should be held above the wrist. He aims at keeping his strokes of a good level excellence and with a severe cut. For him, style comes before safety; and, indeed, a Match between him and any other player of the same school, for instance Mr. Cecil Baring, is one of the greatest treats to spectators. Tompkins is quite an authority on the history of Tennis.

Against the American play militates the fact that the Courts at New York and Boston are both small and low, partly because they are built on high floors of the building. The Court at Tuxedo, however, is one of the finest in the world, being modelled on the best plans, and made of the best material, Bickley cement. Mr. George Gould's Court at Lakewood is scarcely inferior. At this Court Forester is marker. He bids fair to become Champion some day. Of Boakes of Chicago, unfortunately we hear very little, but the Club at Chicago still exists, and very probably still flourishes.

In this book it is impossible to mention even a few of the old names, of which Sears and de Garmendia are two. This latter player was one of the most experienced and level-headed of American athletes.

Among the leading experts to-day might be ranked the following :—

Mr. Richmond Fearing was, in his time, one of the best all-round athletes that the world has ever seen. He is tall and lithe, and has an enormous reach. Like most American players of Tennis and Racquets, he is a delightful opponent. He hits hard, with a severe cut, but with great power to conceal the direction of his

stroke. Like Pettitt, he never gives up a ball, but returns all sorts of impossibilities.

Mr. L. Stockton relies chiefly upon his Service, which is of the fast overhead type, and upon his wrist-power. Last year he was beaten by Mr. Crane, whose Service is of a similar kind, but rather aims at the Nick than at driving the opponent forward in the Court. Crane's activity is wonderful, and he is bound to improve as he grows older: what he chiefly needs is experience.

Among the other players may be mentioned Messrs. M. Paton, M. Barger, O. S. Campbell (for several years Lawn Tennis Champion of America), T. S. Tailer, Cecil Baring, and H. Hunnewell.

Though many of the American players are rapidly raising their standard of play, yet perhaps Mr. L. M. Stockton is still Half-Fifteen below Sir Edward Grey, at the time that I am writing this.

WINNERS OF THE AMERICAN AMATEUR CHAMPIONSHIP.

1892	Mr. Richard Sears.
1893	„ Fiske Warren.
1894	„ B. S. de Garmendia.
1895	„ ditto
1896	„ L. M. Stockton.
1897	„ ditto
1898	„ ditto
1899	„ ditto
1900	„ Eustace H. Miles.
1901	„ Jos. Crane, Jr.
1902	„ ditto

CHAPTER XLIII

RACQUET-PLAYERS IN ENGLAND AND AMERICA

THE early players of Racquets were chiefly English, and for the most part cricketers: at least the amateurs were.

We may take the professionals first, and we may follow in outline the account given in the Badminton volume, to which account we should add the name of George Smale, of Wellington College (as one of the greatest teachers of play, and as one of the greatest players of the Open-Court game); with some of the veterans, for instance, with Grimason of Eton, and Judy Stevens of Harrow.

Among the earliest records we find those of Robert Mackay, in 1820, and of Thomas Pittman, who played in the Belvedere Gardens, Pentonville. In those days there was a special rule in case the ball hit a tree! John Pittman was brother to Thomas. He was succeeded by J. Lamb, who indulged in the slow lobbing game. J. C. Mitchell succeeded him in 1846, and then came Francis Erwood in 1860. This player had a high slow Service, and a great power of dropping and placing the ball.

But, in one of the most famous games in the history of Racquets, he was defeated by Sir William Hart-Dyke, who was in superior condition, and who used the drop

stroke with great effect. He was the first and the last Amateur Champion who was also Open Champion.

Racquets proper began with the building of Prince's Court in 1853. In this Court were played the University Singles and Doubles in 1858.

The next professional name is that of Henry J. Gray. William Gray was perhaps the best player of the family. He defeated Foulkes, the Champion of America, in 1867. William was a thorough sportsman, and insisted on the best style for every stroke. He apologised, and was truly sorry—the two things are very different—when he made a fluke. He was slightly built, and well-shaped, with long arms, and he preferred the Volley or the Half-volley to the ordinary stroke. But all strokes he made with ease and grace, even, as Mr. Alfred Lyttelton points out, when he was using the very oldest of rackets. Like the earlier players, he used the drop stroke freely.

On his death, Punch (H. B. Fairs), the father of the two Markers at Prince's Club, defeated Joe Gray in 1875. Punch was only 5 ft. 4 in. in height, but he had exceptionally long arms, and seemed to be able to reach here, there, and everywhere. The writer in the Badminton says, of the great Championship game :

“The 1876 match presented great differences of style, Gray's self-contained neatness being in marked contrast to ‘Punch's’ slashing sweep. ‘Punch’ was a little man, standing somewhere about 5 ft. 4 in., but the manner in which he reached the ball would lead one to suppose that he had the length of arm of a six-foot man. That arm too was extraordinarily loose. To see him hit gave rather the impression of a racket being slung at the end of a rope, so flexible were his joints. As he played it seemed as though H. Fairs was an arm and a racket, the rest of him being a mere appendage.”

Joe Gray, whom, with H. J. Gray, I know best of the Gray family, held the Championship from 1878 to 1887.

He had the cleanest Backhand stroke that I have ever seen, and a beautiful Volley also. He hit at a great pace, but his stroke was not so powerful as that of his brother Walter.

Peter Latham, the present World's Champion at both Racquets and Tennis, defeated Walter at Manchester by four games to two. He was the first to introduce the very heavily-cut Service. This Service, with his activity (unequalled by that of any), and his power of getting into position before he began to move towards the ball, his incredible quickness in flicking up balls off the Back-wall, have won and keep for him his pre-eminent position.

Gray beat him at Rugby, not so much by hard hitting as by placing, and also because the Rugby Court did not allow Latham's Service to drop down so heavily as the fastest modern Court would ; but Latham in the next Match beat Gray. Latham plays with his head as well as with his wrist and his feet.

He is the first Champion at the two games, and probably there has lived no player who could have beaten him at either, at any rate without utterly altering his style. Latham has not been unchallenged during his career. The call from George Standing, Champion of America, led to the home-and-home Match of a few years ago (see Photograph LIII). Latham was victorious. He has since been challenged by Brown, a calm and graceful and easy player, who is one of the Markers at Prince's Club. The Matches were played early in 1902.

Among the other Markers who come below Latham may be mentioned Crosby, Fairs, Hawes, and Laker ; Ellis and Moore are at present in America, Ellis at Philadelphia, and Moore at Tuxedo.

The first of the Amateur Champion players was Sir William Hart-Dyke, of whom we have spoken above. In a copy which I have of the Cambridge University Challenge Racquet Cup, I find the familiar names of Lyttelton, Ponsonby, Steel, Studd, Bligh, and Cobbold. Mr. R. D. Walker was one of the most famous of the earlier players. He had the power of placing the ball, and, like George Standing, never seemed to have to move quickly anywhere. Few players have played so frequently for safety. He used to remark that there was more space above the board than below it. But without his nerve and judgment he would have fared badly in a Match against an active opponent. Mr. C. J. Ottaway is also said to have been an impassive player. Among the other names we may mention, Mr. C. F. Buller, T. S. Dury, Cecil Clay, R. V. Milne, A. J. Webbe (who still plays a good game), A. G. Steele, and Col. Spens, one of the ablest exponents of the drop stroke, and Messrs. Leaf, Eustace Crawley, and Noble. The game still flourishes in England and in India in the army stations. Among the best army players we may mention Cooper-Key, Friend, Hedley, King, and Crawley.

An important epoch in the history of the game was when the Queen's Club was opened in West Kensington, and the Amateur Championship established. In this, Mr. C. D. Buxton beat Major Spens, the first year. The other Amateur Champions have been Mr. E. M. Butler, Mr. Percy Ashworth, who beat both Spens and Hedley, and Mr. Philipson. Mr. H. K. Foster held the prize for many years in succession. In 1901 he was challenged by Mr. Dames-Longworth, but did not compete. I was fortunate enough to win against the latter player in 1902.

At Queen's Club the Public School Championships



FIG. 53.—LATHAM *v.* STANDING, FOR WORLD'S CHAMPIONSHIP, IN NEW YORK.

(See page 297.)

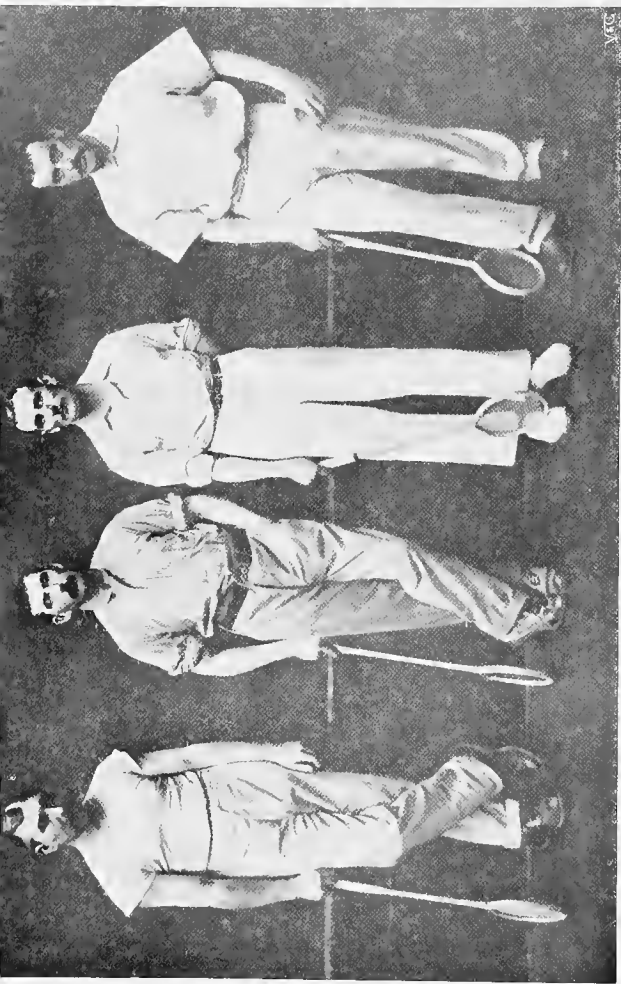


FIG. 54.—A FOUR-HANDED GAME IN AMERICA—ENGLAND v. AMERICA, AT PHILADELPHIA, JANUARY, 1900.

TOM PETTIT; PETER LATHAM (champion of England and the world); EUSTACE MILES, Esq. (winner of English Amateurs Open Competition); GEORGE STANDING (champion of America).
England won 4 games to 3.

were also held, as well as the University Singles and Doubles. Since 1868, Harrow has been the most successful among the Public Schools. These Inter-School competitions have caused far more excitement than the University games, although as yet there are no Single Matches.

Of American Racquet Professionals we have somewhat scanty records. We have seen that Foulkes and Boakes were beaten by the English Champions, and that, later on, Standing shared the same fate. Standing had been used to a very slow Court, and to very soft balls, and to very inferior players in New York ; and, at the time of his Match, he was probably somewhat over-trained. But he stands out as far the best player of the slow game in a slow Court. I have never seen any one move less with more effect. He scarcely ever seems to run ; and he has the power of throwing his weight onto one leg or the other, and of effecting more by this means than an ordinary player can by rushing about backwards and forwards and from side to side. He uses the Side-walls far more than we do in England.

He and Tom Pettitt, of Tennis fame, played an interesting Match in Philadelphia ; they represented America, while Peter Latham and myself represented England (Photograph LIV). After what was said to be the most exciting game ever seen in America, they were beaten by four games to three.

As to Tom Pettitt and Ellis and Moore, probably each might beat both of the other two in his own Court.

For the American amateur players one must refer to the American book of amateur sport. Its expense puts it beyond the reach of most people ; but it contains excellent articles on many forms of Athletics. It tells

us of the old players of America, and especially of Mr. Lamontayne and of a number of others who fostered the play in New York. But Canada was a still earlier home of Racquets, and in Canada the game is played with great keenness, thanks to Mr. Gillespie and other leading men in Montreal, and to the energetic Marker, Albert.

In modern times, de Garmendia was the cleverest and the coolest of Racquet as well as of Tennis players; but he does not play in America now, and has yielded the palm to Mr. Q. Shaw, a brilliant left-handed driver, whose standard, however, is far from reliable. At times he is probably the most brilliant of all players, but he seems unable to keep up his level for long together.

Mr. Richmond Fearing is far steadier. With his great reach and his excellent eye, he bids fair to run Shaw very close. Next after him comes Messrs. Whitney, Mackay, Hoyt, Paton, and some others. Mackay won the American Amateur Championship in 1902. The best Canadians are Messrs. F. F. Rolland and Miller, who should improve rapidly every year.

But it is probable that an English player like Mr. H. K. Foster or Dames-Longworth or Ashworth would give any American Amateur player upwards of 7 aces.

PART VI
SUGGESTIVE



CHAPTER XLIV

HANDICAPS AND SCORING

NOT a little has already been said on the subject of Handicaps. But the most important conclusions may be summed up here. It is not urged that Handicaps should be always used, but it is urged that they should be occasionally used. They should be far commoner than they are, since they not only bring two players to the same level, but enable two players to play without injury to their own game, and with profit to it. The weaker player gets plenty of easy balls, and is encouraged; the stronger player can, if he chooses his Handicap rightly, strengthen whatever point of his game needs strengthening; and anyhow the rallies are likely to be long.

There should be Club lists as there are at Golf. The players should be classed, and the classes should be altered as the standard changes. By means of Handicaps each player can judge of his improvement.

There should also be frequent competitions. There need be no expensive prizes: just a mere token—a small cup, or a cheap medal—is quite sufficient. It is wonderful what has been done for the play in the delightful Philadelphia Club by these monthly competitions.

Players should be ready to take or to give Handicaps.

This should be part of the etiquette of the game. If there should be any objection, then let there be a rising and falling Handicap according to the result of each game or of each day's play. In Racquets, for example, let the players start as the Marker thinks best; let us say that the two players start even, although F knows that he is far stronger than S. In the course of the first few games, by the system of rising and falling Handicaps, if F really be the stronger player, he will end by giving S a Handicap of several points. The Handicap will start there, the next time that F and S meet. Eventually in most cases it will be found that the Handicap will hover and shiver up and down within just a few points. For instance, I often play with a man to whom I give about 7. When I get up to 10, as I do at my best, then I know that in all probability there will be a downward rush to 5 or 4, or even 3, as my opponent recovers his form, or as I lose mine.

But if your opponent refuses a Handicap, then you have several alternatives. Either you can voluntarily take off your strongest stroke, or you can try to send balls that he must return. This is good practice in placing—better practice in Tennis than in Racquets. But it were far better if a fine could be inflicted at both games. At Tennis, the loser of six games in succession in a Set is supposed to pay the Marker a shilling. The loser of a love game at Racquets should be made to pay the Marker a shilling also.

The Markers should set the example in giving and exchanging Handicaps. Surely this is for their interest, for they often complain that it spoils their style to play with (or to play to) inferior players. Let them give cramping odds, and they cease to have this cause of complaint.

Among the best of Handicaps are the implements with a smaller face, Half-the-Court, No-Volleying (the exception will be when the Tennis Openings are defended), Easy Service—all these can be combined with Handicaps by points.

Left-handed play is important for the development of the other side of the body, and for extra care and judgment with regard to the pace of the ball and the position of the body.

In exchanging Handicaps each player should try to arrange so that his own weaker and weakest points are strengthened, and that time may be saved. Let a player with a good Service agree that a Fault shall count as a stroke against him; he shall only be allowed one Service.

The rules of the Handicaps should be put in a prominent place on a single sheet of cardboard.

Let us conclude with a very emphatic assertion: "Points" are not enough—these are better than nothing, but they exaggerate one side of the system of Handicaps at the expense of the other sides. Points are good, but they are not enough. In this respect Lawn Tennis fails miserably: no amount of points, it seems to me, can produce an even game between a Doherty and a duffer; and yet "points" are still the basis of the Lawn Tennis Handicap system. It is hoped that what I suggest about Tennis and Racquets may be applied (by degrees of course) to Lawn Tennis also.

With regard to Racquets, there are several problems. First of all, when a player serves all round the walls, so that the ball would naturally be taken just behind him, and so that his own person would be in danger if the taker of the Service made a free stroke, should there be a Let? A Let is always allowed as a matter of course

in America, and this is a more sensible plan. The English refusal to allow a Let in some Matches seems utterly ridiculous, for it encourages the excited player to make a dash for the ball. This is extremely risky, as the most natural stroke may be the stroke right into one's opponent. On several occasions I have nearly been killed in this way. Why should there not be a Let for this ball?

There is no need for a Marker to call "Play" when a Service is right. Let the Marker call "Cut" if it be Cut, "Short" if it be Short, "Fault" if it be Fault. Otherwise let him be silent. The Match-player will soon get into the habit of knowing that, when nothing is called, the Service is right.

On the other hand, the taker of the Service should be allowed to appeal to the Gallery for a Service which he thinks to be a Fault or Short. Of course he runs a risk in not trying it, but that is his own look-out. He should not be at the mercy of the scorer, for only the very best scorers can call "Short" in time. As to the Cut, that is a different matter. That, I think, must be left entirely to the Marker, even if he does make mistakes sometimes.

In Tennis, the score of the Server should surely be called first instead of the score of the winner of the last stroke. This would make the game far more intelligible and interesting to the spectators, who, for the most part, are familiar with Lawn Tennis. When a point has been decided, surely the Server's score should come first, whether he has won that point or not.

Something should be done about Passes. Either it should be etiquette not to serve them, or else a Pass should count as a Fault. I think the latter would be the preferable alternative.

CHAPTER XLV

COURTS AND IMPLEMENTS

MY object is not to abolish the old Courts and implements and games, which are far too good for any such fate. I should like to see more Courts more used by more people of more ages. For these two games are best, for the best players, as they are played at present ; it is rather for ordinary players, for the less well-to-do, for those who are busy during the day, that I make these suggestions.

Let us start with the last class—those who are busy during the day. In a previous Chapter, we have advised the building of clubs in central positions within cities. Such clubs are not to be spread out over a large area, which would necessitate great expense, but are to be built high up, floor upon floor, each floor being well-lighted for evening play. These clubs would be useful for city men. The Americans could hardly get on without them, so terrible is the strain of business upon their nerves.

The less well-to-do find that the games are beyond their means, because of the expenses mentioned above. Why should they not try some game, not so good as the very real, but still better than none? Why should they not be content with wooden Courts? The Front-wall of

the Racquet Court could be of pieces of wood presenting their edges to the ball, as they do in the St. Paul's Court in America. The Courts and the building could be well-ventilated; and there might be some arrangement for sliding glass roofs or windows. The colour should be white, or at any rate, light.

Such a "New Tennis" Court might easily be less elaborate than the orthodox one. There might be one Penthouse, namely the Penthouse down the left side, a smaller Dedans, and no Galleries, except the Winning Gallery. All Chases worse than the Last Gallery might count against the striker. The Chases themselves should be fewer in number, and simpler, so that there would be less need for the Marker to mark. In such a Court many of the refinements of the game would be lost; but, on the other hand, there would be longer rallies, and—a most important reform—if a player hit above an Opening, then he would make such a bad Chase that he would probably lose a stroke. At present there is not nearly enough risk attending a hard stroke for an Opening; the penalty of failure is not nearly severe enough. The game would certainly be cheaper; it would appeal to more people because it would be less complicated; and it would be possible for boys and ladies. It would prepare for the full game itself, and would be within the reach of every one.

As to the balls for evening play, they should be dark, while the Court itself should be light. Early Tennis in Spain was played with dark balls in light Courts. In Racquets, a small solid india-rubber ball, somewhat less lively than the ordinary solid ball, could be used. In Tennis, an uncovered india-rubber ball lasts longer than a covered ball.

So far there would be small expense, for the balls

would be almost imperishable, and practically imperishable rackets, with metal frame-work, not too tightly strung, might be introduced. These conditions would give an inferior game, and yet a similar game. Those who could afford to play the real thing, and who could play it well enough to enjoy it, would continue to do so. Hundred of others would be introduced to the new games, would be prepared for the old games, and would be given a substitute for them when such games were not forthcoming.

As to the different kinds of Courts, the wooden Racquet Court at St. Paul's School need not be the only one. Some Courts might have three walls. Others, out-of-doors, might have the tent covering. The cheapest kind of all would only have the Front-wall with boundaries marked, as in the primitive game. There might be flaps at the sides and netting above to stop the strokes that went out. The open-court game was for eleven aces, not fifteen. It required great delicacy of touch, great accuracy of placing, and wonderful activity. In those days the player could not stand near the centre of the Court and wait for balls to come off the Side-walls and Back-wall. The open Courts were healthy as well as cheap.

But, whether we build them or not, we ought at least to build Squash Courts everywhere. A man who thinks nothing of spending hundreds of pounds on his hunters, which may last only for a short while, grudges a few tens of pounds for a Squash Court, which will last him and his friends for a lifetime and beyond, and may give him abundance of health all through the year. There is no need that all Squash Courts should be plain; it is easy to arrange hazards against the walls—for instance, there could be a three-cornered piece of wood as a kind of Tambour. Hotels should certainly be provided with

Squash Courts. The first hotel to adopt this plan will immediately reap the advantage in an increased number of health-seeking clients.

Among the smaller reforms in Courts and implements, we might mention the use of three-cornered blinds let down from the roof; for often the light is spoilt by a glare coming from one side of the Court, or from one end of it. Instead of pulling blinds across, and thus obscuring the whole light, it is far more sensible to do as they do in Philadelphia: to pull blinds down at intervals, so that the light still descends directly onto the Court, but is kept from the eyes of the players. The top-lights of the Court should not be obscured by great beams, as they are at Queen's and Lord's. Quite thin metal supports are amply sufficient. Beams give a chequered light, which is among the worst possible. The Charterhouse Court is almost ideal in this respect; nearly the whole of the roof is of glass. The object, with a view to a good sight of the ball, better health, and greater cheerfulness in the play, should be to give the maximum of bright light without glare.

A great mistake is made in the building of Racquet Courts. At present only the front row of spectators in the Gallery can see the game properly. The beautiful play off the Back-wall is missed by nine spectators out of every ten in a crowded Gallery. Now if we drew a line from each end of the Gallery up along the Side-wall at an angle, we should find that we should cut out a large slice of the Side-wall without affecting the play; for any ball which hit the Side-wall there, would go into the Gallery, i. e. out of Court. This extra space might be used to seat at least half-a-dozen spectators, who from it could see the whole game. There would be so much less expense with respect to the costly Bickley cement.

The seats would be in tiers upwards, and a railing of thin metal would prevent the spectators from falling over. This would be the ideal place from which to watch a game.

In Tennis Courts, the Dedans should be raised as much as possible—not so much, of course, that the top of the Penthouse obscured the view, but so much that the small Chases were visible.

Above the Side-walls, or at least above one Side-wall, there should be a Gallery for spectators. The game looks very different from above, just as Cricket looks very different from the top of the Pavilion at Lord's. One sees from this point of vantage much that one cannot see from below, much that even the players themselves do not realise.

The Penthouses of a Tennis Court should be of double thickness, with sawdust between the two layers. In this case there is less noise. The game becomes quieter and the Marker can speak with a lower voice.

The Gallery-posts, and, in fact, the whole Court at Tennis should, as Mr. Julian Marshall suggests, have acute angles. The Penthouse *bandeau* and the Gallery-posts are at present far too wide; one really needs a sharp edge, not only to prevent dangerous strokes, but also to help the decision of the Marker. The posts should be very small: metal posts are therefore better than wood. The Net-post might be some way back from the level of the Side-wall. The only disadvantage is that this brings the middle or lowest part of the net to a spot which is not the middle of the Court.

Surely also the Net itself should not have so marked a distinction between its ends and its middle in respect of height. What applies to Lawn Tennis applies equally to Tennis. There is no reason why the stroke down the sides should be discouraged. I believe that in a few

years we shall have a Lawn Tennis Net of the same height all the way along.

The balls, both at Tennis and at Racquets, should be better sewn. This seems to me the great fault in modern Racquet balls. I have sometimes calculated that two out of three have to be given up, not because they have lost their shape, but because they have come unsewn. I believe that they have been sewn with very inferior thread. As to the hardness or softness, there should perhaps be one uniform standard for Match play. For practice-games, it might be a useful rule that, the worse a player is, the softer a ball should be, so that there may be less "killing" and more return. Old balls, i. e. balls once used in a Racquet Court, may be used again without shame by those who cannot afford new balls, and also by those who wish to practise.

As to a uniform Tennis ball, I suppose we shall never see it; nor, indeed, would such a ball be altogether ideal. For example, the Boston Court takes hardly any cut at all. The New York Court takes a great deal. The same ball is hardly likely to suit both. By a curious perversity of fate, the Boston players use a ball which takes little cut, and the New York players a ball which takes much cut. The insides of the balls are not essentially different, I think. It is the covering that differs. It seems to me that the Bostonians should use a ball which will take a great deal of cut; the New Yorkers a ball which will take very little cut: in fact, the two sets of players should exchange balls. The players at Tuxedo, which has a smooth and fast Court, might use a ball between the two. At present, I believe that they have several sets to suit the different players. This is not a bad plan. The English ball seems to be a fairly good average for those who are in doubt.

Tennis balls should not be used for more than an hour and a half consecutively. They are like human beings and animals: they need intervals of rest. The more sets we keep going, the better each set will play. It is on the same principle that some people have seven razors, one for each day of the week.

With regard to rackets, certainly both Racquet and Tennis bats should be matured for longer than they are at present. Very few makers keep their rackets long enough. I have seen hundreds and hundreds of frames of almost green wood sent out to various Clubs. This doubles or trebles the expense. I have broken two new Racquet bats in a single day, not through bad strokes, but because the wood was green. Some process of maturing wood should certainly be introduced for games. There can be no doubt that such processes exist. All that is needed is a little open-mindedness, and a little self-sacrifice on the part of makers and Markers.

The Tennis racket is at present lop-sided. I have never yet heard that this is an advantage for the modern game. The Lawn Tennis racket is certainly even-sided. Why should not the Tennis racket be? It may be urged that the curve helps the cut. But how about the Racquet Service? Surely that has its cut, and the Racquet bat is not curved.

Every Court should be provided with plaster in case of blisters, and with presses in which the rackets should be put as a matter of course. Private presses should be for sale. To the habitual player a press saves a large number of pounds a year.

The Tennis and Racquet bag is to be recommended. It can be obtained at Hamilton's shop, in 23rd Street, New York. I do not know of any other manufacturer.

CHAPTER XLVI

CLUBS AND EVENING PLAY

MODERN city life is, to the uneducated liver, a life of strain and worry, as well as of fog and dirt. It needs antidotes, it needs cleansers. The absence of exercise is especially fatal to people who are used to abundant if not excessive exercise in early life at school or College. For parts of the body which are developed or over-developed at school or College are allowed to atrophy in later life. This is especially the case with the lungs, which thus become an empty space in which rubbish may be deposited; and in city air there is plenty of rubbish seeking for just such a home.

But at present there are few attempts to face the problem of exercise in cities. Our whole body drinks in filth, and the ordinary washing with hard and often cold London water does little to eliminate it. Nor is our ordinary method of eating such as to produce the minimum of waste-products! This being the case, healthy exercise in cities becomes a crying need of the day.

It is true that we have cheap trains out of cities; that in cities we have some Gymnastics, which are dull, and some Boxing, Fencing, Bartitsu, etc., which are interesting; but why should we not meet the difficulty competently in the city itself?

Squash Courts are cheap ; they give good exercise at any time of the day, any time of the year, any time of life. Squash can be played by artificial light, is an interesting and exciting game in itself, and is a preparation for other games. Let us repeat once again that all those who are fairly well-to-do should build Squash Courts, if only for the sake of their families and friends. Or they should use a bare room for this purpose. A bare room is of great value, not only for various games, such as Squash and Badminton, but also for the mere extension and free expansion of the limbs.

But it would be better to have Clubs somewhat like the Boston Athletic Association in America. In these Clubs there can be simple refreshments, and the social side need not be neglected. There should be apparatus for washing, and a swimming-bath. There can be Billiards ; and a Gymnasium or a plain room, with a running track round it as a gallery : this is the common American plan. On the top floors can be the Tennis and Racquet Courts and the Squash Court which can also be used for Fives.

The whole building must be excellently ventilated, and lighted by electric or incandescent light.

This light should be indirect, the lower part of it being protected from the balls, screened from the eye, and reflected upon the walls. It should be thrown onto the walls and onto a white roof or a sheet on the roof. The Court itself should be as white or light as possible. In this case, black balls are good ; they give an excellent game in the light-coloured wood Courts at the Merion Club near Philadelphia.

The question of Courts within these Clubs we have considered in a special Chapter ; and the question of these Clubs themselves will be dealt with in a volume

on Training in the "Imperial Athletic Library." Here we can only urge that the Club should consist of many storeys in a central part of the city; that in it there should be space for a variety of games and athletics; that there should be various health devices, including a swimming tank; and that there should be every opportunity for evening play. Such Clubs should be formed either by voluntary donations, or by subscription among the members. Ladies might be allowed to use them in the day-time. This movement would do much for the health of our nation. Ladies have little inducement to take healthy exercise in cities. Squash Courts can be built by employers of labour; they are quite cheap, and their employees would work none the worse for such recreation.

If there is space, Courts can be grouped together. Besides the great Main-wall, which may serve as the Main-wall of a Tennis Court, and the Side-wall of a Racquet Court, the outer walls can be used for Squash and Fives Courts.

Otherwise, advantage should be taken of plain rooms, of barns and stables, of unused walls and corners. If these surfaces be not plain, then the unevennesses can serve for hazards and give variety to the play.

But it is the importance of Clubs especially that I wish to insist on here. In such Clubs every effort should be made to attract young men who can afford to play. No bets should be allowed above a certain amount. A book should be kept in which Matches are registered. Exhibition Matches should be frequent; Handicaps should be frequent also. There should be many Matches between different Clubs, and many competitions within the Club itself.

Last, but not least, the Club should have a simple set

of rules. A specimen set is suggested here, not as an ideal, but as an example of those in actual use at a successful American Club.

RULES GOVERNING THE ENGAGEMENT OF THE TENNIS COURT.

1. Subject to the limitations prescribed in sections 5 and 6, the Court may be engaged in advance by members without limit of time or number of engagements. An entry of the member's name, in a book provided for that purpose, shall constitute an engagement, and reserves for that member the exclusive use of the Court for one hour.

2. Engagements must be made in good faith, in the name of the member intending to use the Court.

3. Members desiring to play with a marker shall make an entry to this effect in the book. The head marker shall decide as to the fitness of any particular marker to play at any particular time.

4. Engagements made more than seven days in advance, or which reserve the Court in any one member's name for more than two hours in any one week, are charged to members at the time of booking. An additional charge of one dollar is made in case the Court is not used after having been booked in advance. The week is regarded as beginning at 8 a.m. on Monday.

5. On Sundays, legal holidays, and after 4.30 p.m. on all other days, the following rules shall apply :

(1) Not more than two engagements may be made in the name of one member. (2) No member may engage the Court for the purpose of playing with a marker, or to the exclusion of another member desirous of sharing the Court with him.

6. The Court will be reserved for exhibition matches from time to time, at the discretion of the Governors.

7. Members should stop play punctually at the end of the time for which they have engaged the Court.

8. When play has once begun, no member may book the Court for the current hour.

9. If the Court be not claimed within ten minutes of the time for which it is engaged, that Court shall be forfeited, and may be used by other members. Sons of members have the privilege of using unclaimed Courts on payment of fifty cents for each player.

GENERAL REGULATIONS.

1. Shoes soled with soft material must be worn by members entering the Court. A charge of \$10 is made for the first infringement of this rule, and \$25 for subsequent infringements.

2. Spectators should refrain from making noises calculated to distract the attention of players.

3. When there is a great discrepancy between the form of two players, both desiring to play at a given time, it is customary for the stronger of the two to invite the other to play, not *vice versa*.

4. The marker's decision is final, unless a referee has been appointed.

5. When standing between the Service line and the Net, a player should not force straight for the Dedans, except when returning the Service.

6. The Service should not be delivered before the striker-out is ready, or while a ball is rolling in the Court.

7. Boxes are provided for the safe-keeping of members' valuables.

8. Any one found using a racket belonging to another member, without written permission, will be handed over to the police.

9. The use of rosin on the floor of the Court is forbidden.

10. Complaints may be made to the Court Committee, and will receive prompt attention, if made in writing immediately after the offence.

CHAPTER XLVII

HINTS TO MARKERS AND TEACHERS

THE genius may be, and usually is, an execrably bad teacher, either because he does everything by instinct, and has never learnt it consciously, or else because, if he has learnt it consciously, he has forgotten the upward steps. Among the striking exceptions are Latham and Pettitt, who are among the greatest of coaches. But it is seldom that the expert player can understand the difficulties of a beginner or a duffer. This is the case with every subject, from mathematics down (or up or along) to Racquets and Tennis.

A Marker should be able to interest all his learners, and to bring them together in Matches. But he should not think so much of games at first; rather he should impress upon the learners the value of the correct mechanism of play. He should teach them to do the ordinary strokes safely, just as the billiard teacher should teach the learner to go in off the red into the end pocket with absolute certainty. He should insist on the ABC of the stroke, and should, if necessary, teach one part of it at a time. So also he should correct the faults one by one, and the parts of a fault one by one.

He should, therefore, be able to analyse any stroke; and not only this, but he should explain it by means of

the Ball-Game Exerciser, in order to show where the ball should be when it is struck, how the body should pose, and how it should move.

The ABC of the stroke he should advise the learners to practise to some extent outside the Court, so that when they come into the Court they may enjoy themselves. If they have to get through their drudgery in the Court, they are far less likely to patronise it. Rather he should urge them to make some improvement in between times, so that when they come back they may each time feel themselves to be a little advanced.

The practice outside the Court can consist, not only of swings and movements, but of exercises with the Ball-Game Apparatus, and of practice in the Squash Court. Great care is well worth while during the early weeks of apprenticeship.

Each Marker must decide how he shall begin to teach: whether he shall teach safety and certainty as the first requisite, or whether he shall teach style and correctness as the first requisite. Perhaps, if one had to reconcile the two schools, one would urge that style should be practised outside the Court by means of the Ball-Game Exerciser, and safety inside the Court by means of actual strokes.

The Marker should have at his fingers' ends a list of possible errors, as well as of essential positions and movements. He should be able to put his hand at once upon the weak spot, and to show how that weak spot may be strengthened.

If he makes this one of his first cares, he will avoid vagueness. He will not say to the player simply, "Your stroke is bad": he will analyse the stroke, and find out in what respects it is bad.

Then he will stand with his back to the learner, so

that the learner may imitate him easily, and he will get the learner to repeat the stroke immediately afterwards.

When he first allows the learner to play, he will employ one or more of the various Handicaps, by means of which he may improve his own weak points, if he has any, and may give the beginner a few simple similar strokes again and again. He will not weaken his play, and the learner will not be discouraged.

Each Marker should discuss the problems of teaching with other Markers, and should observe their methods: each Marker should try to reconcile his theory with his actual practice. He should not tell the learner to keep the head of his racket up at Tennis, unless he habitually carries out this theory in his own game.

The ordinary duties of a Marker are obvious. He has to see that the Court is clean, that the rackets are ready, that the Tennis net is at the right height, that the balls are in the box, that no balls are scattered over the Court. He should warn players if there are balls in the way. He should see that all orders for chalk, water, towels, and the mending of rackets are promptly executed. He should call the score distinctly, as well as accurately and promptly. In Racquets, he should do what he can to abolish the old plan of calling "Play" every time that a ball is returned. He may call "Play" to encourage beginners, but otherwise it is as unnecessary as it would be at Lawn Tennis. There is not one Marker in ten who, in calling out the Service, can call "Short" or "Fault" in time, if he has first called "Play."

Last, but not least, the Markers should be encouraged to give friendly advice to the players with regard to training and practice. I owe a great deal to such friendly advice from many of the oldest experts.

CHAPTER XLVIII

GENERAL PRINCIPLES OF PRACTICE

“Let us take a concrete instance. Your Backhand stroke is weak, let us say, for several reasons : you do not hold your racket up and back before the stroke begins, and your feet face forwards rather than sideways. But how can you correct these faults in the middle of the game, when you want to be thinking where the next ball will come, where you will have to be, and where you will hit the ball when it does come? How can you concentrate your attention on one point, to say nothing of two or more points, when it is being distracted and divided now in this direction, now in that? Obviously, you cannot. You need conditions where your attention will not be distracted or divided, but can be focused and concentrated ; you need to be where you can do just one thing at a time ; you need to make this one action a perfect, familiar, and almost automatic action, before you prepare for the second action. Or, to put it in another way, you need to use your brain-power so often upon this action that the action may at last be handed over, e. g. to the Spinal Cord : it is thus that we have learnt to walk. That which was once directed by the will and the conscious effort of the brain is now directed almost automatically by the Spinal Cord. We want to be able to delegate as much work as we can to this useful apparatus, so that we may have our whole attention free to devote to the play and its tactics. We do not want to be bothered with the mechanism of the play.

“Now, if you can go through various movements correctly and repeatedly, these will soon tend to become automatic. The more you concentrate your attention and energy and will upon the movement, the sooner it will become automatic.

“The piano-player, the writer, the typewriter, the cyclist, may begin slowly and carefully : but it does not follow that the slowness and carefulness will make the movement slow and will necessitate care say a year hence.”—From ‘The Game of Squash.’

“It is only by gradually adding new acquirements to what you have already made secure and made your very own, that you will be able to get everything to work together in harmony—a blessed state which is called *Co-ordination*: for a good eye alone is not enough, neither is activity of arm alone, nor activity of foot alone: all good things must go together, or else the result will not be the best possible.

“Begin with one thing which is easy and simple, do it again and again, at first slowly, and always in the right way; make it your very own; then take a second thing which is easy and simple, do it again and again in the right way, make it your very own: then try the first and the second together, till they become as one. Then acquire a third thing and make it your very own, and add it to the first two, and so on. These are the fundamental laws of Practice all the world over—from the easy to the hard, from the simple to the complex; to secure each step before you make a new step, constantly repeating and correcting, and—last but not least—noting your mistakes each time that you test yourself by the experience of an actual trial.”—Extract from an article on ‘Practice,’ by the Author.

IT is a common fallacy that practice for Racquets or Tennis consists chiefly of a somewhat dull lesson in the Court; for example, at Tennis, a basket-full of balls may be hit over the net by the Marker, or one may have a practice-game. Now these and other helps are not to be despised: indeed, in their place, they are essential, and anyhow they are far better than no practice at all. But unblessed is the man who has acquired a bad habit. It is harder to undo that habit than to acquire a new habit afresh.

Against such practice in the Court there is also the fact that men are human beings. When they come into the Court, they want to play rather than to learn.

And so it may be well for them to get over the drudgery in short spells outside the Court. While they are waiting—and they often have to wait in the hurry of modern life!—they can do a few simple breathing exercises or wrist-exercises or finger-exercises. This will not be unhealthy.

Outside the Court it is possible to master, not the game itself, nor yet the strokes themselves, but at any rate the A B C of the important strokes, including the grip of the racket, the way to hold it, the positions and movements before, during, and after ordinary strokes, and the mechanism of the commonest strokes themselves.

By watching the best players, by watching one particular feature of their play at a time, one could also learn the best ordinary positions in the Court, and which returns are most likely to be made off the ordinary strokes.

The first aim of practice is correctness. Therefore each thing which we practise must at first be tried slowly and with care, that is to say, if we need practice at all. We must concentrate and fix or (as Elmer Gates would call it) dirigate with our whole mind and will; we must throw our will into our muscles; for with our will there must flow into those muscles more blood, more energy. We must get the mechanism absolutely correct at all costs. It will help this end if we do some of our exercises before a looking-glass, or if we get some experienced friend to correct us in the first stages.

This does not mean that practice need begin with a study of parts. In fact it may be better to grasp the game first as a whole, before we begin to practise these parts: to see what is the relation of each stroke to the whole game, and what is the relation of each part of a stroke to the whole stroke. We can do this either by watching or by playing.

But, having once found out the parts of a stroke, and having made these parts an integral portion of ourselves, then we can practise them more and more briskly, more and more frequently.

In early stages of learning there should be no strain. Nearly all the so-called "Physical Culture" Exercisers are a vast mistake for beginners; for, next to correctness should come not strain, but pace—that is the physiological order. If strength is to come at all, let it come last.

Nor should any exercise be practised to excess. The numbers of times one practises it can be gradually increased, and will increase themselves; the pace will also increase itself. Before fatigue comes, there should be either a change or else a rest.

If we ask why it is that the heart is not tired, we find that the reasons are as follows. The heart-muscles are large; they work rhythmically; they have had much practice; and so we, if we wish to get through more exercise in a short time, can use our large muscles in particular, can use them rhythmically, singing or humming or counting during the exercises, and we can repeat similar exercises again and again.

Having once acquired the movements, however, we must learn to use them briskly and promptly, and then to combine them two or three at a time in various ways.

It is important that we should enjoy the exercise that we take, for pleasant exercise is least tiring, and, indeed, has a favourable effect upon the blood. It is hard to enjoy dull drill. But part of the tedium disappears if we sing whilst we exercise, and if we remind ourselves that the work will improve our success at the game. Any exercise which leaves us with a feeling of heaviness and slackness is probably bad for us; that is the fatal tragedy of the strain-movements of the ordinary "strong men." Their typical movements do not make one feel the better for having done them.

At the start one should secure easy conditions: the

clothing should be free, if indeed any clothing be worn at all; the air should be fresh; the room should be as devoid of furniture as is possible. I have recently had my attention called by an able writer in 'Health and Strength,' to the cramping effect of low ceilings and furniture in one's neighbourhood. They encourage one seldom to extend one's arms or legs, seldom to stand or sit upright; they have a narrowing and hunching effect. This is bad for both these games.

Besides this, good light should be secured, and, after the exercise, there should be a thorough wash. It is needless to say that for our exercise a change of clothing is absolutely essential.

And not only should the conditions be easy at the start; the tasks also should be easy. Simple movements should precede complex movements: for instance, the foot-exercises described in a previous Chapter can be learnt all by themselves. During an actual stroke, with the ball to attend to, it is almost impossible for us to learn; for we have to attend to so many other things.

To repeat *similar* simple movements again and again, one by one—that is the great secret of successful practice. Then *gradually* to increase the pace, the number of times, the endurance, the promptitude, the complexity, the variety—that is the second secret.

Those who have not tried such a plan of learning will object that it produces a mechanical style of play. We believe that, if forcible attention be given to the movements at the start, hardly any attention need be given to them afterwards. Many soldiers have to learn the goose-step. When they march correctly afterwards, do they think of the goose-step? Not at all. The more thoroughly they have fixed their attention on the

goose-step, the less they will have to think of it afterwards.

If any one doubts this, let me refer him to any handbook on Psychology. He will learn that movements repeated with concentration of attention tend to become half-automatic, and, indeed, quite automatic. Or, if he needs practical illustrations, let him ask himself to what extent he is conscious and careful about the way in which he walks, or skates, or rides a bicycle, or plays the piano, or typewrites, or writes, or reads, or, in fact, does anything that *is* complex and yet seems to be simple.

In America I used to be told that I was seldom out of position at Tennis. At the time I was quite unconscious of moving into position, and yet, some years before, I had been obliged to fix my whole will and energy on my foot-movements. So easy and mechanical had they become, so sub-conscious were they, that they were being done by a part of me without the ordinary man having the least notion that they were being done. I was thinking all the time, not of my feet, but of my opponent, and of the Court, and of the tactics of the game.

Even after each part of the mechanism has been mastered, even then it may be necessary to divide up wholes into parts, and to practise various parts, so that we may correct faults. This brings us to a very important principle of practice, namely equilibrium by exaggeration in the opposite direction. As we showed elsewhere, if a piece of music has been rolled up, you will not get it straight simply by unrolling it: you must roll it up in the opposite direction. So it is with faults. Aristotle said that a virtue was a mean between two extremes. If you should tend towards one extreme,

you must right the balance by tending purposely towards the other extreme. If your feet face too much forwards, you must acquire the right position by making them face too much backwards. Having repeated this for a number of times, then, when you come into the Court, you will probably strike the happy mean between your two previous faults.

The last principle of practice which need be touched on here is this. Use your strongest points in Matches; use your strong and less weak points in practice-games; use your still weaker points in practice inside the Court; develop your weakest points into strong, and then into strongest points, in practice outside the Court.

PELOTA: A CONTRAST

Note.—The following translation from Pierre Loti's 'Ramuntcho' was most kindly sent me by a friend, whom I here thank sincerely not only for this but also for valuable suggestions throughout the book.

"The smallest hamlet in the Basque country has its place for the *jeu de paume*, large, scrupulously tended, usually beside the church, under oak-trees. But this one is rather the centre and so to say the training-school of the French players, of those who become celebrated both in the Pyrenees and in America and who, in the great international contests, are opposed to the champions of Spain. The place itself has an especial beauty and dignity, surprising in a village so remote. It is paved with large stones, between which grass sprouts, proclaiming its eld and giving an air of *abandon*. On both sides there extend, for the spectators, long tiers of seats which are in the pink granite of the neighbouring mountain, and, at this moment, all aglow with the autumn scabious. At the bottom stands the old monumental wall, against which the *pelotes* (balls) strike; it has a rounded front which resembles the outline of a dome and bears this inscription, partially effaced by time: '*Blaidka haritzea debakatua*,' 'The game of *blaid* is forbidden.'

"All the same, it is *blaid* that is to be the game to-

day; but the inscription dates back to the splendid period of the national sport, degenerated to-day as everything has degenerated; it was placed there to preserve the tradition of *rebot*, a more difficult game, requiring greater agility and strength, which has only survived in the Spanish province of Guipuzcoa.

"As the seats fill up, the court paved with stones which the grass trims and which has witnessed, since old days, the running and leaping of the most active and vigorous men in the country-side, remains empty. The lovely autumn sun, in his decline, lights and warms it; here and there some great oaks shed their leaves over the seated spectators. One sees lower down the church and the cypresses, the sacred corner from which the saints and the dead folk seem to watch so as to protect the players, sharing an interest in this game which still impassions even as it characterises a whole people. . . . At last they come into the arena (*sic*), the *pelotaris* (players with the ball), the six champions amongst whom there is one in a soutane—the parish priest. With them, some other personages: the crier (marker) who in a moment will call the strokes; the five judges, chosen among the *connaisseurs* from different villages to intervene in case of discussions; and some other persons carrying *espadrilles* (a sort of rope slipper) and the spare balls. To his right fist the player attaches a strange thing, made of osiers, which looks like a large curved finger-nail, lengthening for him, by one-half, his fore-arm. It is with this glove (manufactured in France by a single maker in the village of Ascain) that he must seize and fling or strike the ball—a little thing of wound string and covered in sheep-skin, which is as hard as a ball of wood.

"Now they test their balls, choosing the best, and

unlimber, in a few first strokes, which do not count, their arms, which are the arms of athletes.

“Then they take off their vests, to confide them, each one, to the care of some chosen spectator; Ramuntcho carries his to Gracieuse, seated in the first row, on the lowest tier. And, save for the priest, who will play trussed within his black robe, see them all there in the *tenue de combat*, the torso free under a shirt of pink cotton or modelled beneath a light singlet.

“The audience know them well, these players; in a moment they will excite themselves for and against, and will encourage them with frenzy, as they do the toreadors.

“At such a moment, the whole village is animated by the spirit of other days; in its expectation of pleasure, in its life, in its ardour—it is very Basque and very old—in the great shadow of Gizune, the overhanging mountain, which flings already upon the scene the charm of twilight.

“And play begins in the chastened melancholy of evening. The ball, served with full swing, flies, strikes the great wall with sharp, dry report, rebounds and speeds through the air with the celerity of a bullet. This bottom wall, curved like the top of a dome against the sky, is gradually crowned by the heads of children—little Basque boys with little Tam-o'-Shanter caps—the players of the future!—who like a flight of birds will in a moment rush along to collect the ball each time that, struck too high, it flies out of Court and disappears to the fields beyond.

“Gradually the players warm up, as their arms and wrists grow suppler, in a delirium of movement and of speed. Already they acclaim Ramuntcho. The father, too, will be one of the fine players of to-day, strange

to watch with his wild-cat leaps and his gestures of the athlete, imprisoned in his priest's robe.

"This is the rule of the game: when the Champion of one side has let the ball die, it is a point to his opponents, and they play usually for sixty points. After each stroke the accredited marker calls at the top of his voice, '*Le but*¹ a tant, *le refil* a tant, messieurs.' And his long clamour sounds above the noise of the crowd which applauds or murmurs.

"On the Court the zone, gilded and reddened by the sun, diminishes, disappears, devoured by the shadows; more and more the great screen of Gizune dominates the scene, seeming to close in, in this tiny corner of world at its feet, that special life, that special ardour of this mountain people,—who are the residue of a people singularly mysterious, with no analogy among all the peoples. Growing and invading the silence the shadow of evening is almost sovereign; far away, only a few spurs above the many darkened valleys are luminous in violet rose.

"Ramuntcho plays as never in his life has he played before; it is one of those moments when one feels himself saturated with strength, light, weighing nothing, when it is a pure joy to move, to bound, to extend one's arms. But Arrochkoa (his partner) is failing; the priest, two or three times, becomes entangled in his soutane, and the opposite side, outplayed at first, is creeping up little by little; then, in view of this valiantly disputed game, the shouts are redoubled, and caps fly in the air, thrown by the hands of enthusiasts.

"Now the score is even; the marker calls 'thirty all' and chants the old refrain, immemorial on this

¹ *Le but* is the side which, after winning the toss, has played first at the opening of the game. *Le refil* is the side opposed to the *but*.

occasion: '*Les paris en avant*,' 'Pay for drinks of players and judges.'

"It is the signal for a moment of repose, while they carry into the Court wine at the charges of the Community. The players sit down and Ramuntcho seats himself by Gracieuse, who throws upon his sweat-drenched shoulders the vest of which she was custodian. Then he begs his little friend to be so good as to undo the cords that bind his glove of wood, of osiers, and of copper to his reddened arm. And he rests in the proud consciousness of his success, meeting only smiles of encouragement on the faces of the girls who look at him. . . .

". . . The game begins again, and his reflections are lost in physical lust of the struggle. From moment to moment, *clac!* the whip-crack of the ball, its sharp sound against the wall which launches, the floor which receives it, each sound giving the idea of all the force expended. . . . *Clac!* it will go on striking till the moment of twilight, that ball impelled by arms both young and strong. Sometimes the players, with a frightful shock, arrest its flight, with a shock to strain other muscles than their own. More frequently, sure of themselves, they let the ball placidly strike the ground . . . almost die . . . one would say they never could return it, but *clac!* it flies again, caught just at the right moment, thanks to a marvellous precision of eye-judgment and speed, to re-strike the wall, always with the pace of a bullet. When it strays over the seat-tiers, over the mass of woollen Tam-o'-Shanters and pretty chignons bound with a handkerchief of silk, then all the heads and bodies too bow themselves, as though bent by the wind of its passage; this that they may not risk touching it while it is 'living' and can

yet be returned; but, when really dead, one of the spectators thinks himself favoured to pick it up and fling it, with a clever throw that places it squarely in the hands of a player. . . .

“ . . . Meantime Ramuntcho is still the winner; and the applause, the shouts redouble his happy zest; each time he makes fifteen, the men, erect now upon the old granite seats, acclaim him with the fervour of the Midi. The last stroke, the sixtieth point. . . . It is Ramuntcho's, and see, the game is won.

“Then there is an immediate descent upon the Court of all the Tam-o'-Shanters that filled the stone amphitheatre; they press round the players who now become immobile in attitudes of fatigue. Ramuntcho undoes his glove amidst a crowd of fervent admirers; from all sides honest if rough hands are thrust out to shake his own or strike him in friendly fashion upon the shoulder. . . . A robust old man, square of shoulder and of jaw, with beardless face like a monk, around whom people group themselves respectfully, approaches;—it is Haramburn, a player of long ago, who was celebrated fifty years since in America for the game of *rebot* and who made quite a little fortune at it. Ramuntcho reddens with pleasure to find himself complimented by this difficult old man . . . and down there, standing on the pink granite seat among the long grass and the November scabious flowers, his little friend, who in going, followed by a train of young girls, turns to smile at him and to wave with her hand a sweet *adios* in the Spanish manner. . . .”

We do not hope, in this free translation of Loti's charming text, to convey the full glamour of the scene he describes. Perhaps no one writing in France to-day has such a pen as his, and I am proud to think that

even the Spanish cousin of my favourite games should have enjoyed the honour of its services.

We may scorn the force of those wild volleys he mentions as bruising the muscles of others; we may dwell in horror upon the possible fate of the children who leaned over the wall—so strangely dome-like in its curve and accountable no doubt for undreamable angles; we may hold our breath as the ball spins above the heads of the crowd, brushing possibly a curl of that "Gracieuse" who holds the vest of the champion.

We may contrast with this full-blooded Basque populace and its frenzied shouting—unless indeed we think of a Public School Racquet Match at Queen's; and the game just described is nearer to Racquets than to Tennis—, the silence of our own Tennis Dedans, the security of our own ladies behind the netting, where the scrape of a chair and the striking of a match have often before now lost me a point at a crucial moment in the game. But we may allow that, in exchange for the cold precision of our cloistered and roofed Court, its vaster science, its more ruseful, more suddenly striking racket—we miss the glory of that Spanish sunshine, the shadow of that watching mountain, the intimate, quiet suggestion of that dim churchyard with its remembered dead, who, in their day, were Pelota players to a man, whose sweethearts throbbed and smiled like Gracieuse.

Here our tennis is the game of the few, and at the end of play we return not to plaudits of some hundreds of keen players—that old man of Loti's is a fine touch and well-seen—but to the quiet approval of a narrow circle, not less warm for that. Where Ramuntcho, reeking, seeks his vest at the hands of his lady, we step calmly to the bath-room, and it is fairly certain that

our evening is not spent in dancing the fandango with what forces remain to us.

But to me, whether it be *Pelota* or Court Tennis, it would be good, and I should count it joy to match my meagre prowess in some Pyrenees highland where the Court is grown over with grasses, and the autumn scabious, in their blues and pinks and lavenders, wave above the granite benches that were set there any time this two hundred years.

(1)

THE END

